REFERENCE LIBRARY

OF THE

STATE TEACHERS COLLEGE

WHITEWATER, WISCONSIN

No. 14349

Bought Binder 7.7.1936

Students of the State Teachers College are allowed to draw the books for use at their rooms on the following conditions:

1. No book must be taken from the library until it has been properly charged to the student drawing it.

2. Bound magazines, most Reference books and Reserved books may be taken from the library at 4. p. m. and must be returned at 8. a. m. the following day.

3. All other books may be kept for two weeks.

POSTERS

POSTERS

A CRITICAL STUDY OF THE DEVELOPMENT OF POSTER DESIGN IN CONTINENTAL EUROPE, ENGLAND AND AMERICA, BY

CHARLES MATLACK PRICE

ILLUSTRATED WITH
FORTY-TWO REPRODUCTIONS IN COLOR
AND ONE HUNDRED AND TWENTY
IN MONOTONE

NC
1810
P75

GEORGE W. BRICKA
NEW YORK, 1913

Copyrighted, 1913
By George W. Bricka

This Book is Very Sincerely
Dedicated to
W. S. P. and K. F. D. P.

FOREWORD.

In the preparation of this book the author was prompted by various considerations, and in its presentation has endeavored to give to these several considerations their proper relative importance.

While the book is designed to possess a certain historical value, it is intended primarily to develop an accurate, intelligent, comprehensive and basic *critical analysis* of poster design in Europe and America.

The illustrations, covering the entire range of significant posters to the present date, have been selected and arranged with much care, and with an idea of showing the underlying principles involved in poster-design with the greatest clearness, and only by examples which are the best from the greatest number of points of excellency, taking into consideration the several elements entering into their design.

It has seemed advisable not to confuse the purely æsthetic and psychological principles of design with any considerations of *technical* points relating to the actual details of *painting,* or with points relating to *mechanical processes* of reproduction and the like. These no less important practical considerations of the subject may be better presented in books devoted entirely to such matters.

A co-relative motive in the selection of the illustrations of the book has also been the desire to preserve, in a permanent and convenient form, many interesting and excellent posters which are hard to obtain, or of inconvenient bulk to preserve.

Many of the illustrations have been secured with considerable difficulty, some, indeed, being of a scarcity which makes their acquisition quite impossible to-day. In addition to these, it is my pleasure, owing to the generous co-operation of certain designers, to include some hitherto unpublished drawings.

In the matter of the actual size of the reproductions, as they appear, it may be stated at the outset that a poster design is successful or poor regardless of its actual size. The actual dimensions of a poster form its most superficial part, and for this reason I have adhered to a more or less uniform size for the illustrations. The *design,* not the *size,* makes the poster, and as considerations of *design* form the basis of the book, an element so purely arbitrary and unessential as *size* may be disregarded. The titles of all posters reproduced in the book will be printed in *italics,* for convenience in reference.

I take this opportunity to express my thanks for courteous assistance rendered me by Mr. F. D. Casey of "Collier's Weekly," Mr. E. S. Duneka of "Harper's Magazine," Mr. J. H. Chapin of "Scribner's Magazine," Mr. E. S. Rounds of the Pierce-Arrow Motor Car Company, Mr. Edward Pearson Chapman, Mr. Earnest Elmo Calkins, Mr. Bruce Edwards, Mr. Guernsey Moore, Mr. Robert J. Wildhack, Mr. Adolph Treidler, Mr. Edward Penfield, Mr. Hamilton King, Mr. Walter Primley, Mr. Julian E. Garnsey, and Miss Helen Dryden. For valuable suggestions in the preparation of this volume, Mr. H. Calkins, Jr., of Stewart and Company, Publishers. I wish also to express my indebtedness to the following European and American lithographers and printers: Imp. Chaix, Imp. Lemercie, Imp. F. Champenois, Imp. C. H. Verneau, Imp. Edw. Ancourt, Grafia, Schon & Maison, G. Schuh & Cie., Metropolitan Printing Company and the Miner Lithographic Company.

In conclusion, I would say that it has been my sincere endeavor to present a collection of thoroughly interesting and significant illustrations, with pertinent text to form a definitive treatise in a field where no work of the kind has hitherto appeared or is now available.

C. Matlack Price.

New York, September, 1912.

CONTENTS

FOREWORD IX

CHAPTER I.—POSTERS:

The subject in general. Points regarding poster design. The use of color. Psychological impressions. Scale. Some general rules illustrated by reproductions of posters by Thèophile-Alexandre Steinlen, Jules Chéret, Robert J. Wildhack, Tom Hall and Earl Horter. Pages 3-17

CHAPTER II.—THE WORK OF JULES CHÉRET:

The French Poster as exemplified by the work of Jules Chéret illustrated with reproductions of typical examples of his work. Pages 21-43

CHAPTER III.—POSTERS CONTINENTAL AND ENGLISH:

A comprehensive survey of poster design, paying special attention to national characteristics—*France;* the work of Thèophile-Alexandre Steinlen, Alphonse Mucha, Eugène Grasset, Henri de Toulouse-Lautrec, Pierre Bonnard, George Meunier, Lucien Métivet, A. Cossard, Jean Paléologue, and others.—*England;* the development of poster design as exemplified by the work of Frederick Walker, Aubrey Beardsley, Walter Crane, R. Anning Bell, the "Beggarstaff Brothers," J. W. Simpson, Gordon Craig, Dudley Hardy, Maurice Greiffenhagen, J. Hassall, and Will Owen.—*Germany;* the modern poster; the work of Ludwig Hohlwein, George Tippel, Otto Obermeier, "P.K.S." Hans Flato and others.—*Belgium;* the steamship posters of H. Cassiers.—*Italy;* typical examples.—*Switzerland;* the "Société Suisse d'Affiches Artistiques."—*Spain;* the slow development of the art; the modern work of "Marco" and others.—*Hungary;* note on the work of four de-

signers.—*Russia;* the genius of Léon Bakst.—*Japan;* poster values in Japanese art; an example by Toyókuni, and recent work of Yoshio Markino. Pages 47-145

Chapter IV.—American Posters:

The growth of poster design in America. The dominance of the mechanical over the artistic. The work of Will H. Bradley, Edward Penfield, Frank Hazenplug, W. Carqueville, J. J. Gould, Ernest Haskell, Louis Rhead, Maxfield Parrish, Robert J. Wildhack, The Leyendecker Brothers, Louis Fancher, George Brehm, Adolph Treidler, M. C. Perley, Adrian Gil Spear, Walter Fawcett, and others. Pages 149-227

Chapter V.—The Work of Edward Penfield:

A critical analysis of the work of Mr. Penfield paying particular attention to the development of his style. Illustrated with many rare examples. Pages 231-271

Chapter VI.—American Theatrical Posters:

The theatrical poster in America. Some of the obstacles in the way of good work. Representative examples by Henry Mayer, F. G. Cooper, Hamilton King, Blendon Campbell, Ernest Haskell, Jean Paléologue, Clarence Tilt and others. Pages 275-307

Chapter VII.—Some Magazine Covers:

A critical and comparative study of the poster values of certain recent magazine covers by Edward Penfield, Maxfield Parrish, J. J. Gould, Guernsey Moore, The Leyendecker Brothers, Robert J. Wildhack, John Cecil Clay and Adolph Treidler. Pages 311-365

Chapter VIII.—The Capacity of the Poster:

Some concluding theories with regard to the finer points involved in the conception and analysis of poster design. Pages 369-379

Index . . . . . Page 383

LIST OF ILLUSTRATIONS

LAIT PUR DE LA VINGEANNE, By Thèophile-Alexandre Steinlen. Frontispiece
YVETTE GUILBERT. By Jules Chéret 11
SCRIBNER'S MAGAZINE POSTER. By Robert J. Wildhack . . 15
MCCLURE'S MAGAZINE POSTER. By Tom Hall and Earl Horter . 17
COULISSES DE L'OPERA. By Jules Chéret 23
THEATRE DE L'OPERA, CARNAVAL. By Jules Chéret . . . 27
PALAIS DE GLACE. By Jules Chéret 29, 31
LA DANSE DU FEU, FOLIES-BERGÈRE. By Jules Chéret . . 35
JOB PAPIER A CIGARETTES. By Jules Chéret 39
DIAPHANE RICE POWDER. By Jules Chéret 41
SAXOLÉINE PETROLE. By Jules Chéret 43
YVETTE GUILBERT. By Thèophile-Alexandre Steinlen . . . 49
EXPOSITION A LA BODINIÈRE. By Thèophile-Alexandre Steinlen . 51
MEDEE. By Alphonse Mucha 55
GISMONDA. By Alphonse Mucha 57
LA SAMARITAINE. By Alphonse Mucha 59
SALON DES CENT. By Alphonse Mucha 61
JOB. By Alphonse Mucha 63
DIVAN JAPONAIS. By Henri de Toulouse-Lautrec . . . 65
YVETTE GUILBERT, A Sketch. By Henri de Toulouse-Lautrec . 66
JEANNE D'ARC. By Eugène Grasset 69
LA REVUE BLANCHE. By Pierre Bonnard 71
JOB PAPIER A CIGARETTES. By George Meunier . . . 73
A LA PLACE CLICHY. By A. Cossard 75
BALLET. By Jean Paléologue 77
THE WOMAN IN WHITE. By Frederick Walker 78
BODLEY HEAD. By Aubrey Beardsley 81
THE YELLOW BOOK. By Aubrey Beardsley 83
DON QUIXOTE. By the "Beggarstaff Brothers" 84
HAU AND COMPANY CHAMPAGNE. By Walter Crane . . . 87

LIVERPOOL ART SCHOOL. By R. Anning Bell 89
BECKET. By the "Beggarstaff Brothers" 91
BOOK OF BOOKPLATES. By J. W. Simpson 93
A MASQUE OF LOVE. By Gordon Craig 95
A GAIETY GIRL. By Dudley Hardy 97
THE FOLLIES. By J. Hassall 99
LUX SOAP. By Will Owen 101
PALL MALL BUDGET. By Maurice Greiffenhagen . . . 103
BOSCH MAGNETO. By "P. K. S." 107
ST. BENNO BIER. By Otto Obermeier 109
HERMANN SCHERRER, TAILOR. By Ludwig Hohlwein . . 111, 113
BOLL'S KINDERGARDEROBE. By Ludwig Hohlwein . . . 115
JOHANN LUDWIG RANNIGER & SOHNE HANDSCHUHE. By Ludwig Hohlwein 117
SNOW FANTASY. By Georg Tippel 119
SOME SKETCHES. By Hans Flato 121
LOST. By Hans Flato 123
AMERICAN LINE. By H. Cassiers 127
RED STAR LINE. By H. Cassiers 131
BIANCHI AUTOMOBILE. Anonymous 133
MONACO. Anonymous 135
BERNER OBERLAND WINTERSPORT. Anonymous . . . 137
EN FLANDES SE HA PUESTO EL SOL. By Marco . . . 139
PROGRAMME OFFICIEL DES BALLETS RUSSES. By Léon Bakst . 141
JAPANESE THEATRICAL POSTER. By Toyókuni 143
AUTUMN. By Yoshio Markino 145
THE CHICAGO SUNDAY TRIBUNE. By Will Bradley . . . 151
THE CHAP BOOK. By Will Bradley 153
THE ECHO. By Will Bradley 155, 157
VICTOR BICYCLES. By Will Bradley 159
THE POSTER CALENDAR. By Edward Penfield 163
THE CHAP BOOK. By Frank Hazenplug 167
LIPPINCOTT'S MAGAZINE POSTER. By Will Carqueville . . 169

CENTURY MAGAZINE POSTER. By Louis Rhead 171
LIPPINCOTT'S MAGAZINE POSTERS. By J. J. Gould . 173, 175, 177
CENTURY MIDSUMMER HOLIDAY POSTER. By Maxfield Parrish . 181
SCRIBNER'S MAGAZINE POSTER. By Maxfield Parrish . . . 183
IVORY SOAP. By J. C. Leyendecker 185
CENTURY MIDSUMMER HOLIDAY POSTER. By J. C. Leyendecker . 187
ARROW COLLARS. By J. C. Leyendecker 189
THE PIERCE ARROW. By J. C. Leyendecker 191
THE PIERCE ARROW. By Robert J. Wildhack 195
SCRIBNER'S MAGAZINE POSTER. By Robert J. Wildhack . . 197
CENTURY MAGAZINE POSTER. By Robert J. Wildhack . . 199
THE CIRCULAR STAIRCASE. By Robert J. Wildhack . . . 201
SKETCHES. By Robert J. Wildhack 203
ARROW COLLARS. By George Brehm 205
SCRIBNER'S MAGAZINE POSTER. By Louis Fancher . . . 207
EXHIBITION OF ADVERTISING ART. By Walter Fawcett . . 208
A CORNER OF THE STUDIO. By Adolph Treidler . . . 213
EXHIBITION POSTER. By Adolph Treidler 215
ALICE. By Adolph Treidler 217
THE PIERCE ARROW. By Adolph Treidler 219
ALI EBN BECAR. By Adolph Treidler 221
THE PIERCE ARROW. By Gil Spear 223
CIGARETTE FANCHEZ. By M. C. Perley 225
VANDERBILT CUP RACE. Anonymous 227
EDWARD PENFIELD, HIS BOOK. By Edward Penfield . . . 230
HARPER'S MAGAZINE POSTERS. By Edward Penfield 233, 237, 241,
. . . . . 245, 247, 249, 251, 253, 255, 257, 259
COVER DESIGN OF "HOLLAND SKETCHES." By Edward Penfield . 261
HOLLAND SKETCHES. By Edward Penfield . . . 263, 265
SILHOUETTES. By Edward Penfield 267
A SPANISH IMPRESSION. By Edward Penfield 269
A STENCILED CALENDAR. By Edward Penfield 271
BESSIE MCCOY. By Clarence Tilt 277

Follies of 1910. By Hy Mayer 281
The Soul Kiss. By Hy Mayer 283
Bright Eyes. By Edgar Kellar 287
The Pink Lady. By Hamilton King 289
Monte Carlo Girl. By Hamilton King 291
Maude Adams. By Blendon Campbell 295
Ethel Barrymore. From a Photograph 297
Mabel Taliaferro. By Ernest Haskell 299
Miniature Minstrel Mimics. By F. G. Cooper . . . 301
Spirit Land. By F. G. Cooper 303
Theatrical Posters. By F. G. Cooper 305
Valeska Suratt. By Jean Paléologue 307
Collier's Weekly Covers. By Edward Penfield, 313, 315, 319, 321, 323
Saturday Evening Post Cover. By Edward Penfield . . 317
Metropolitan Magazine Covers. By Edward Penfield . 325, 327
Saturday Evening Post Cover. By J. J. Gould and G. Moore . 331
Saturday Evening Post Covers. By "Peter Fountain" . . 333
Collier's Weekly Covers. By Guernesy Moore . . 335, 337
Saturday Evening Post Covers. By Guernesy Moore . . 339
McClure's Magazine Cover. By F. X. Leyendecker . . 343
Magazine Covers. By J. C. Leyendecker 345
Collier's Weekly Cover. By J. C. Leyendecker . . . 347
Judge—Bohemian Number. By J. C. Leyendecker . . . 349
Collier's Weekly Covers. By Maxfield Parrish . 353, 355, 357
Collier's Weekly Cover. By Robert J. Wildhack . . . 361
Collier's Weekly Cover. By Adolph Treidler . . . 363
Dramatic Mirror. By John Cecil Clay 365
The Great Arrow. By Edward Penfield 371
Eugenie Buffet. By Lucien Métivet 375
Dans La Rue. By Thèophile-Alexandre Steinlen . . . 377

CHAPTER ONE

THE SUBJECT IN GENERAL

CHAPTER I.

The Subject in General

Although the poster stands where all who run may read, and although we spontaneously admire, or thoughtlessly condemn it, few ever stop to formulate a reason for doing the one or the other, or to establish a critical working standpoint in the matter.

Most people honestly and kindly refrain from random criticism of etchings or Japanese prints for obvious reasons, but consider, perhaps not entirely without cause, that since the poster is literally thrown in their faces, they have a natural right to discuss it even from entirely superficial viewpoints. Nor is it going too far to say that the principles underlying the design of a good poster are no less subtle, or less dependent upon purely abstract tenets of Art, than are the principles underlying the design of a good etching or a good Japanese print.

The poster design must have a clear simplicity of motive and a vigorous, sometimes bizarre, conception in design and treatment. It is to be supposed that until a few years ago the artist or designer considered himself above his task when he was working on these "advertisements," and failed to produce a successful poster because he failed to realize that he was engaged either in a difficult problem, or in one worthy of his best efforts. It was left to the French to show the world how much of beauty and of inspiration could enter into the poster, and it was many years before the designing world at large learned its lesson (if indeed, it may yet be said to have learned) from the daring, sparkling sheets of flaming color that have decorated the streets of Paris.

And this elusive, subtle entity—the poster—seems almost to defy definition and to baffle analysis. It is so meteoric, so explosive, that only in disjointed paragraphs can it be suggested.

Hamilton King, who stands with those at the head of poster design in America, has epitomized some essentials in expressing his theories, the grasp of these essentials, however, being the result of unusually intelligent and appreciative studies in France.

He says that the poster should "seize a moment—exploit a situation with one daring sweep of the pencil or brush. The poster is not a portrait, nor a study—it is an impression—a flash of line, a sweep of color . . . all that can be told of a tale in the passing of an instant. It is dramatic and imaginative, yet it is saliently sincere."

Often it verges upon the caricature, always it is exaggerated, and it is by no means marred by a touch of humor—in conception or treatment, though this should always combine unmistakable refinement with a certain degree of subtlety.

The poster must first catch the eye, and having caught it, hold the gaze, and invite further though brief inspection. The advertisement which is its reason for existence must be conveyed directly, clearly and pictorially. It must be well designed, well colored, well printed and well drawn—and these qualifications are stated in their order of importance. Above all, the *design—chic,* bizarre, an inspiration—a flash of thought in the brain-pan, flaring up in a blaze of line and color, however short-lived. It should be pyrotechnic, and should depend for its impression, like a rocket, upon the rushing flight of its motion, and the brilliant, even if momentary, surprise of its explosion.

Unquestionably our greatest mistake, next to our failure to take it seriously enough, is to take it too seriously.

A great many points enter into the consideration of poster design,

and so intangible, to a certain extent, are the motives in a successful poster that perhaps a negative enumeration is a more graphic method of analysis than any other.

By an understanding of certain principles to be avoided, and an elimination of these; the more essential, though often elusive, must remain in greater clearness, and many examples may be rejected at a glance, leaving a narrower field to consider, and a range capable of a more definite form of analysis.

Broadly, one would say, avoid three distances, masses of small letters, or too many letters of any kind, too elaborate a chiaroscuro, too intricate detail, and ill-studied values in shade and shadow. Although many of these dangerous motives may appear in good and successful posters, one will observe that they appear usually in the work of men capable of handling them with a compelling and masterful hand. Certainly their avoidance is more than a mere matter of discretion.

The safer course lies in simplicity, since the simplest poster is always the most effective, though obvious as this paradox may seem, it is ignored in nine cases out of ten.

Capitulating the above points, it must always be kept in mind that a poster, as such, is a failure if it is not *effective,* and the obvious deduction from this is that anything likely to detract from the *effect* is plainly dangerous, and to be handled with the greatest care.

In the first place, the use of more than one distance, or picture-plane, implies perspective, and in many cases, a background. The action in a poster should take place at the front of the stage, preferably as though thrown on a screen; and as a background necessarily introduces objects too small to be readily understood at a distance, it is very likely to confuse the principal figure in the composition, and render the principal letters—the *raison d'être* of the thing—more or less difficult to read.

Distances, if introduced at all must be *suggested* rather than definitely drawn, and must in any case be thoroughly subordinate to the main action. Thus manipulated, they do not detract from the strength of the composition, and the question and occasional value of their uses is taken up from a more theoretical standpoint later. It will be seen, however, that a background appears in none of the illustrations of this chapter, and it may be said that these were selected as examples of thoroughly successful posters.

In the second place, with regard to lettering; masses of small letters are not only useless, being illegible except at close range, but tend to confuse the composition, and detract from the importance of the principal figures, and the general clearness of the conception. The same, in part, may be said of too much lettering of any kind. One must not stop to read a poster—it must be seen and understood in its entirety at a glance.

Incidentally, it should be remembered that lettering arranged vertically—one letter under another, is quite inexcusable, though many designers thoughtlessly stand words on end in a deluded groping for originality which they have vaguely felt to be lacking in the main design of the poster. While Egyptian and Chinese characters were intended to be read in columns, Roman letters have always been arranged in horizontal lines, and quite putting aside the unpardonable anachronism of arranging them in any other way, the offence against legibility alone should strike one immediately.

With regard to unity of principal motive and lettering—a most important point—it is rather difficult to make rules to which ample exception may not be taken. Generally speaking, the best poster is one in which the figure or keynote is a unit with the letters—the one entirely lost without the other. This has been almost invariably achieved in the work of M. Chéret, and Mr. Penfield.

It must not be supposed that this unity necessarily implies an

actual incorporation of figure and legend, desirable as such an arrangement is; it is rather a question of *relative scale,* and mistakes in both directions are common. Generally, the mass, the telling quantity of the poster, utterly outweighs the lettering, which suffers eclipse, in consequence, and tends to make the whole rather an "advertising picture" than a poster. Sometimes the noise of the lettering drowns the action of the principal figure, though this is far more rare than the first. Either will readily be conceded to be most unfortunate as well as unnecessary, if only one weigh the relative values of the two members in the preliminary sketch.

In this connection it seems important at the outset to cultivate a keen discrimination between "Posters" proper, and "Advertising Pictures." The first form the subject of this book—the second must, for obvious reasons, be rejected. There is no limit to this class, for any picture, of whatever kind, may have a line of advertising tacked to it (or as readily taken away), the whole presenting a sheet in which no element of original design has entered, and which attracts, or fails to attract solely by reason of the intrinsic interest or stupidity of the picture, as such.

In the third general rule, regarding an elaborate system of light and shade, or much intricate detail, it is obvious that much of its value is wasted on a poster, and not only becomes lost when seen across a street, but has a tendency to produce a monotone in mass—a fatal defect where a strikingly unbalanced composition is so essential. Good posters of elaborate chiaroscuro or detail are good in spite of it—not because of it.

Color in posters, relatively speaking, is not nearly so important as design, and it may be said that while bad coloring cannot seriously mar a good design, good coloring will not save a poor design. One has seen excellent posters in black and white, and wretched posters in "six colors and gold." The ideal poster will present, of course, a strong, impulsive design, in bold and dashing lines, and its story will be told in a "sweep of line and

a flash of color." Nor should it be forgotten that it is not the number of colors used, but rather their selection and disposition that count. In the matter of poster-coloring, the work of M. Chéret shows a master-hand, nor can his schemes be said to be based on any theoretical scales of harmony. If any theory existed at all, it was that a sensation of *surprise,* a mental shock, must be produced even at the risk of violent chromatic discords. His favorite trio—red, yellow and blue, in their most vivid intensities, recklessly placed next each other, invariably strike a clarion note—and make a good poster.

A fundamental principle embracing all initial paradoxes of design, and one perhaps more important than anything in the conception of a successful poster, concerns itself with a question of *scale.*

With regard to this element, it may be said that a design will make a good or a poor poster whether it be a book-plate, or a six-sheet fence-placard. Mere *size,* mere superficial area, will not save a weak poster, were it magnified a hundred times, while a book-plate or a magazine-cover may fulfil the severest test, point by point, as a good piece of poster-work.

A book-shop, indeed, has often attracted one across the street by reason of the strength of design in certain book-covers, of the foreign, paper-bound variety, in the window, while the average theatrical poster occupying a space ten feet by twenty has not caused any sensation of interest, either optical or mental.

This matter of scale should be constantly borne in mind, and the discerning eye will readily appreciate strong "poster-values" in many small yet striking instances.

Perhaps the clearest illustration of exactly what underlies this "scale" so essential to a good poster, is to consider the sense-impression given by the familiar Egyptian mortuary statuette of Osiris. This figure is never more than twelve inches in height, and is usually much less, yet the

distinct impression of scale given by its subtle proportions is that of a colossus. The analogy in a poster is the understanding that *something larger than the drawing itself* must be suggested. In fine, it is a sense of "suggestive proportion" which will make a figure four feet high seem life-size, or a figure at life-size suggest an *idea* larger than the actual boundaries of the paper. This idea is as absolutely essential and equally as elusive as are all the most vital points underlying the conception of a design which shall possess the best poster-values.

As a concluding generality it is eminently important to remember that there are two distinct kinds of *impression,* and that as the success of the poster depends upon the kind of impression it makes, we should keenly understand these two great divisions.

There are a group of impressions which are arrived at by processes of the *mind,* and an equally large group which are arrived at by processes of the *senses.* The first we reach by memory, by connotation, by logic, by comparison, or by any other process peculiar to the human mind. The second is generally stronger, and is instantaneous and vivid, and though it may partake of certain properties of the first, any borrowed quality has become so much a matter of instinct as to bring the mind into very little play.

It is obvious that it is to the second of these groups of impressions that the poster should be tuned. It should not be a matter for elaborate study, or comprehension through comparison, but should make its story felt *instinctively* by the senses. It should be different from a picture in exactly the same way that a play is different from a book—the one appealing primarily through the senses, the other through the mind.

Perhaps the clearest working rudiments that can be reached, after a study of fundamental theories, are to be had graphically, by a careful analysis of the illustrations in this chapter, taken point by point, and capitu-

lating the features happily conspicuous by their absence, as well as those which go to make the posters successful.

In M. Steinlen's milk poster* can be seen what may be made of an essentially simple and possibly uninteresting theme. *"Pure milk from Vingeanne"*—what more unsuggestive or even banal? And yet for charm of conception, simplicity of motive and strength of execution, it were difficult to find a more thoroughly successful poster. The action is clear, the presentation graphic, and the whole, in line and color, undeniably strong.

M. Steinlen has not confused the eye or mind with any distances or elaborate flights of draughtsmanship. His story is vigorously and strongly told, at the front of the stage, with a compelling charm that holds this poster in the mind long after it has gone from sight. With the exception of the lettering, the poster was immortalized in a set of nursery tiles "—a bright-haired, demure little girl, with a sweet and guileless face and crimson frock, drinking milk from a bowl, impatiently beset by three envious, aspiring, hopeful cats . . . "

In the poster for *"Yvette Guilbert,"* by Jules Chéret, one may see a no less excellent presentation of values than in the example by M. Steinlen, though the two designs are obviously conceived along different lines. One is full of vivacious superficiality—the other of demure reserve. Granted, there has been only one Chéret—of his work more shall be said later; the immediate consideration being an analysis of this sparkling sketch of Mlle. Yvette Guilbert as a poster.

*The illustrations in this chapter on initial essentials are not selected with a view to any classification by period or nationality, the basis being simply an aim to present certain fundamental theories in the clearest and most direct way.

YVETTE GUILBERT
JULES CHÉRET
II

First, it is simple. Second, its story is told in a simultaneous flash of three impressions. The eye is attracted, with an irresistible sense of elation, however momentary, to the *chic,* joyous figure of a very prepossessing singer, and at the same instant, and with no conscious effort, it may be learned not only who she is but where she may be seen, and at what hour. The whole story in the fraction of a second—nothing to be deciphered, studied, or left to run the risk of being overlooked.

The whole poster has been seen, the whole reason for its existence made manifest in a flash—but the impression of pleasure, and one might almost say of irresponsibility in the matter is more lasting. It is a good poster.

And let it be reiterated, at the risk of repetition; there is no background, no elaborate detail, no masses of confusing and irrelevant lettering, nor any single line or motive that has not been seen and comprehended in its entirety in the first passing glance.

In Mr. Wildhack's *"September Scribner's"* magazine poster, it might be said that the height of poster design in America has been reached. It were hard to conceive the possibility of so simple, yet so strong a suggestion of a potential reality at a single glance.

This poster flares from a magazine stand, and carries with it a group of physical sensations as instantaneous as they are irresistible. One knows that it is summer, that it is very warm, with the sun almost overhead, and that one is on a sea-beach. The vista of dismal city streets is lost for the moment, and one feels almost grateful to this bit of colored paper for its vacation suggestions. And yet how little of actual delineation the mind has to feed upon in this poster. The secret lies in an apparently unerring conception, on the part of the designer, of the psychology of the thing. The essentials have been thrown into the limelight, to the

exclusion of confusing detail. No sea, no horizon, no summer pavilion have been crowded in. One knows that a flat monotone of fine-textured grey, in the blinding, shadeless out-of-doors, is a beach. That a girl in spotless white would not be standing in a desert, is an idea which is grasped and dismissed in the first registration of thought between eye and mind. The conception, indeed, is so instinctive as to be instantaneous and to involve no mental effort. The downward shadow makes the sun almost a physical as well as an optical sensation. The masterful distinction, as well as the delineation of shade and shadow were worthy of a scientist as much as an artist. As to the actual charms of the lady—the Venus of Milo has not many reincarnations to-day, and it is safe to say that a poster is more convincing, and strikes nearer home, if it is not too idealistic. Even if it plays to the gallery, none may gainsay its right to do so, since it comes into our midst unasked, and tries to please us by its simplicity and naïveté. When one asks for bread, he does not want a stone, and desiring a fellow human being, does not want a statue. To complete the chain of absolute appropriateness, borne out by the name of the month and the name of the magazine, the latter is depicted no less saliently and graphically than the former; and the entire poster is eminently sufficient unto itself, borrowing no unexplained motive in its delineation, and leaving no unexplained motive to breed conjecture beyond its boundaries.

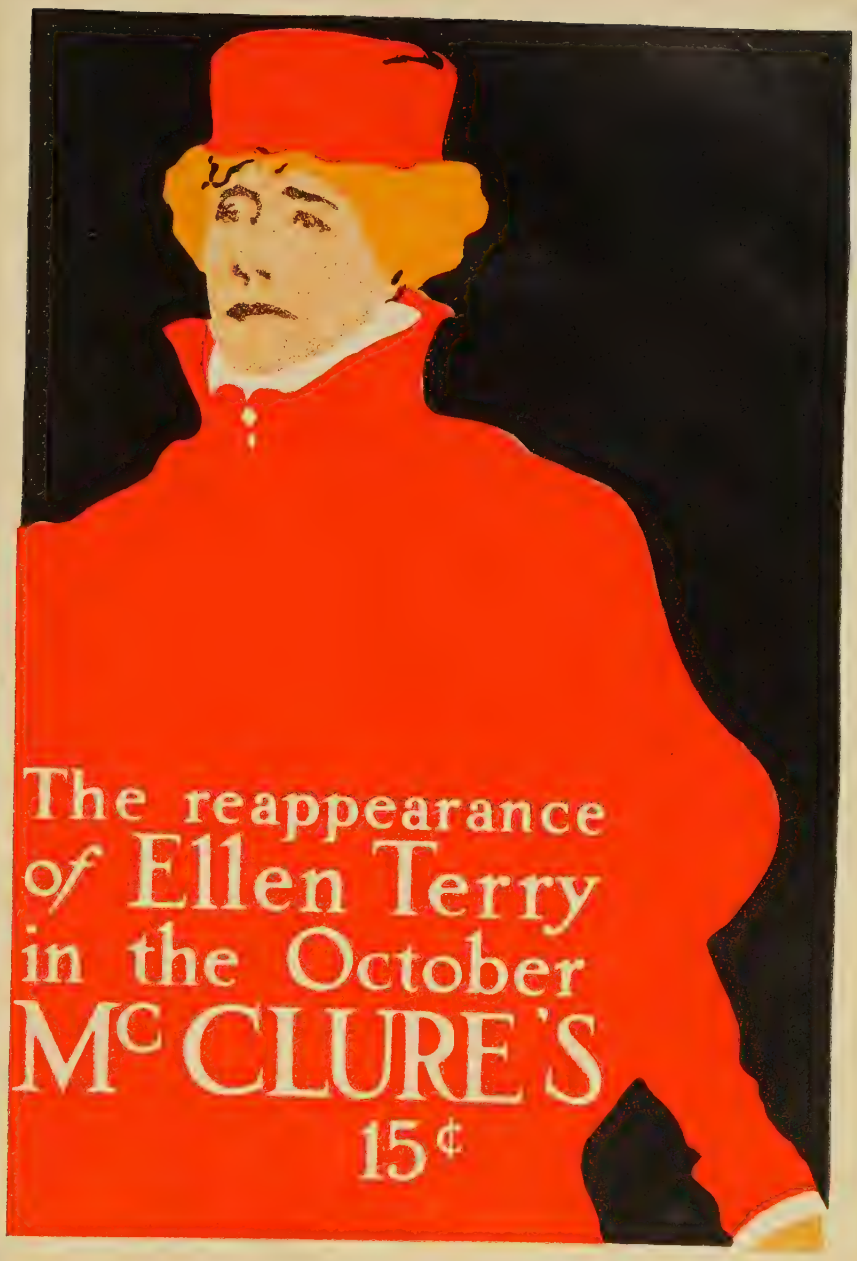
Perhaps less subtle, but certainly no less striking from the point of values, is the *"Ellen Terry"* poster, announcing with distinct strength the fact that the feature of the magazine for this month was to be an installment of the Memoirs of Miss Ellen Terry. This poster is the result of clever collaboration on the part of Tom Hall, who designed it, and of Earl Horter who drew it, and the general scarcity of their work is equalled only by the excellence of this particular example.

Courtesy of
Scribner's Magazine.

SCRIBNER'S MAGAZINE POSTER
ROBERT J. WILDHACK (1906)
15

It seems pertinent to comment on its strong theatrical qualities, and to suggest that this magazine poster has audaciously invaded another territory and triumphantly captured the laurels which seem to be so persistently neglected by the stage. For it presents such excellent points of simplicity in motive with unbalanced composition, adequate lettering, bold coloring, refined caricature in the short-hand portrait, and general self-sufficiency throughout, that were it to appear on a theatrical bulletin it would strike a loud and bracing note in that monotone of mediocrity, and mark an epoch, as it were, in the colorless and characterless annals of theatrical "paper."

And with all the points which one has tried to bring up in this chapter, a more critical analysis can be brought to bear upon the following consideration of French, English, Continental and American Posters.



Courtesy of
McClure's Magazine.

McCLURE'S MAGAZINE POSTER
TOM HALL AND EARL HORTER (1907)

CHAPTER TWO

THE WORK OF JULES CHERET

CHAPTER II.

The Work of Jules Chéret.

In electing to submit the work of Jules Chéret before entering upon any general discussion of posters in France, one has been impelled by the fact that his work is illustrative of so many points of excellency in this art that a review of it partakes largely of qualities of a general nature. These posters are all so excellent in so many particulars—they are all so full of that elusive element of audacity so desirable in a poster, that an analysis can point to no defects or express regret for no details of their composition.

Chéret is utterly original, generally subversive, and sometimes almost exasperating in an audacity which throws all precedent to the winds, and launches lightly clad female figures, floating in space—ephemeral as so many soap-bubbles, sparkling, iridescent, and explosive. They seem evoked from airy nothingness, born of daring and fantastic gaiety, and seem joyously to beckon the beholder on with them in a madcap, elusive chase after pleasure. Nor do they ever overstep the proprieties, for they never come to earth, and their radiant fairy grace, startling and provocative postures and actions seem hardly to belong to mere pictures.

-4349

Chéret lives "in a sort of fairy world, where playful summer lightning is not unknown. His airy figures of women and children float in space, and so gracious are they as types of happiness that they seem to live in an irradiation."

It has been said that to describe his work adequately we must needs "borrow from this decorator certain of his colors—a lemon yellow,

a geranium red and a midnight blue, and even then we should lack the cunning of the artist so to juxtapose these as to reproduce his effects." Obviously, his work appears at a disadvantage in monotone reproduction, though his wonderfully living line and frantically bold compositions tell their own story and present values which are painfully lacking in the most ambitious chromatic attempts on our own bill-boards.

In motive, Chéret almost invariably chooses a girl for his central figure; in action, he always makes her flashing with life, sparkling with a naïve irresponsibility, and a very impersonation of *chic*.

"Yvette Guilbert" has vivacity in the mere curve of her eyebrow, Loïe Fuller is joyously balanced in an aerial fire-dance at the *"Folies Bergere,"* and the lady of the *"Job"* cigarette paper sketch seems lingering but an instant to fling some bit of gay raillery over her shoulder before she disappears. The motion in the *"Palais de Glace"* posters needs only the music to which the care-free skaters disport themselves, gracefully balanced like birds on the wing, or with tantalizing smile and beckoning arm, enticing the beholder to join them, while the ballet in the *"Coulisses de l'Opera"* is instinct with life and grace in every line. And with Chéret, it need not necessarily be the delineation of action or personality in his subject, for what could be more filled with that joyous audacity than the saucy *"Diaphane"* poster for a face-powder, or the vivacious grace in the *"Saxoléine"* advertisement for an article no more romantic than coal-oil?

This is Chéret—this capacity, almost an instinct, for the seizing of the keynote of his given subject, and for the portrayal of it in an unmistakable way, with the fewest possible strokes of his unerring pencil.

Nor is his color less daring than his composition and line. He realizes how greatly *audacity* counts in a poster, and flings masses of vivid reds, yellows and blues in dazzling contrasts, never jarring but always startling. In his lettering he never forgets that he has a story to tell—a story

COULISSES DE L'OPERA
JULES CHÉRET (1891)
23

that should be as plain and should give as instantaneous an impression as his figure, and he has never sacrificed the clearness and legibility of the advertisement on his posters to any abstract tenets of art.

In short, he grasped (if, indeed, he may not be said to have originated) the idea that the poster must be a brilliant *tour de force*—an end which shall justify the means of its execution and present in no matter how extravagant a manner, a strong but pleasing shock to eye and mind, together with the clearest and simplest possible expression of the subject in hand to be advertised.

An English critic says:—"His training told him that the first function of advertising is to advertise. His merit as a draughtsman lies, in part, in vivacious rather than correct line: gaiety, as we have seen, is the chief quality of his color: his composition is remarkable on account of the piquancy and appropriateness of his detail."

Throughout his long career, Chéret has remained faithful to his art of poster-making—if we except certain pastels and several mural paintings. None understood better than he the tools he had to work with, for his first labors were as a lithographer's apprentice, until he had mastered the technical side of his art, when he established his own studio and left all but the finer touches on the stones to his assistants.

In his earliest posters Chéret employed a familiar device among lithographers of shading off the color of the background stone, so that he might print at once the dark blue of the sky at the top, and the dark brown of a foreground at the bottom. Later, however, he chose to work rather in sharp contrasts, with violently opposed masses of intense color, and detached legends in yellow or white over his background, while his third period shows posters with a chromatic palette of red, yellow, and blue, with very few other colors, and with an extraordinarily clean rendering of lithographic values.

It was in 1866 that he began the extraordinary series of *affiches* which has placed his name at the very head of all those that have essayed the poster, and there are over a thousand examples which have been catalogued, with probably many others that have escaped the collector.

Of these the most important are the great series which he made for the Folies Bergeres, the Moulin Rouge and the Alcazar d'Eté, together with the engaging children of the "Buttes Chaumont" series. With the *"Palais de Glace"* series, perhaps his best known are the *"Coulisses de l'Opera,"* the "Magasins du Louvre," and the little lady in yellow, of the "Pantomimes Lumineuses," while his dazzling advertisements of cigarettes, drinks, toilet accessories and nearly every item of the paraphernalia of modern civilization are legion. In addition to the music-hall posters are scores of characteristic examples of Chéret's joyous sketches for theatres, circuses, charity fêtes, newspapers, and publishers.

His work has been variously recognized in paragraphs in art papers over all the world, and by the contemporary press of Paris, where numerous editorials appeared from time to time, in which with Gallic generosity and appreciation, were expressed sentiments of sincere gratitude to this "commercial artist" for his lavish gladdening of the streets with merrily dancing figures and riots of exotic coloring.

In point of exhibition, a large collection entirely of posters by Chéret, was shown in the galleries of the Theatre d'Application in Paris in 1890, and in book-form were carefully catalogued in that rare volume: "Les Affiches Illustrées" by Ernest Maindron (1886), as well as in an equally rare work, "Graveurs Français du XIXieme Siècle" by Henri Beraldi. Unfortunately both these books have long since been out of print, and are unobtainable.

The limitations of a discussion devoted entirely to posters must, of necessity, preclude the presentation of any examples, charming as they are

THEATRE DE L'OPERA CARNAVAL
JULES CHÉRET (1896)
27

PALAIS DE GLACE
JULES CHÉRET (1894)
29

PALAIS DE GLACE
JULES CHÉRET (1896)
31

in themselves, of Chéret's fascinating sketches in pastel and *sanguine*. Of these there are thousands—passing fancies, all inspired by the spirit of Watteau and those gallant and romantic artist-dreamers of by-gone days, though in the case of M. Chéret, the call of the day has always taken, when necessary, the precedence over echoes of the past or fantasies of an impossible and Elysian future.

To capitulate the poster values in such illustrations of M. Chéret's work as one is able to present, all desirable elements are apparent to a marked degree, and apparent in no one less than in any other of the several examples.

In none of these posters can be found the indication of three distances or of confusing backgrounds. The action, in all its irrepressible vitality is always at the front of the stage. It is impossible not to see it, or having seen, to ignore it.

No ill-studied values of light and shade, or uselessly elaborated details mar the pure simplicity of Chéret's technique, for his posters were translated in a manner unusually broad and flat in mass and clean in color for lithographs, which usually lose force by reason of muddy values and heavy treatment in general.

There is no perspective, other than that necessarily involved in foreshortening certain members of the body. The figures are flat in delineation as well as in actual mass, yet seem inspired with life in every line.

In point of lettering, every poster is plainly legible even at a considerable distance, for the lettering is admirably in scale with the figures, and is either kept clear of the background, or superposed in absolute contrast. No masses of small letters have taken the eye from the main legend or its coördinate complement—the figure. From a passing motor-car the poster has been seen, read and thoroughly understood in its entirety. And

let it be carefully observed as a general statement that a large part of the excellence of Chéret's posters lies in the fact that he has given equal importance to his legends and his figures; he has made them co-essential—the one of no greater or less legibility than the other in any respect.

That basic element of *general scale* in the fundamental conception of the design—that suggestion of an idea or action larger than the confines of the sheet—will be found to appear in a singularly logical manner in the illustrations of this chapter. In the case of posters where the *action* or *suggested setting* of the subject carries qualities implying extent or largeness or sufficient interest in themselves, as the Loïe Fuller *"Fire-Dance,"* the *"Palais de Glace"* and the *"Coulisses de l'Opera,"* it will be found that the entire figure is within the confines of the sheet. The suggestion of an "idea larger than the actual sheet" is carried entirely by the *implied* largeness of the stage, the skating rink or the opera house.

On the other hand, where the independent action which is instinctively implied in the above examples is lacking, as the *"Job"* poster, the *"Diaphane"* face-powder, and the *"Saxoleine"* oil, the suggested idea of *scale* is effected by showing only a portion of the figure. The mental addition of the portion not shown produces the unconscious impression that something has been presented which is larger than the actual confines of such a presentation. Cigarettes and face-powder—and certainly coal oil—carry no idea of the necessary scale of their setting, while of necessity a ballet demands an enormous stage, and a figure on skates demands a large rink—and this setting has been suggested without any insult to public intelligence by its literal delineation. It is a plain instance of "imaginative omission."

Even in the case of *"Yvette Guilbert,"* it might be felt that inasmuch as she merely sang, that song might be taking place in a drawing room or on a large stage. The mere idea of *singing* in itself carries no such posi-

LA DANSE DU FEU FOLIES BERGERE
JULES CHÉRET
35

tively implied scale in setting as the presentation of a ballet or the enjoyment of skating. Consequently, that lack of scale in logical setting has been expressed by showing only a portion of the singer, and the *imagination* is given play in spplying the remainder. It might be submitted as an axiom that if a poster (after clearly presenting its advertisement and appropriately illustrating the same) leaves *nothing* to the imagination, it is not a good poster. This covers those posters which irritate us because of their over-subtle and indecipherable "meaning" as well as those which insult our intelligences by their over-literal and realistic presentation of something that we all know.

And all the host of psychological appeals to instinctive impression and unconscious co-existent thought that are involved in the consideration of *sense-impression* find wonderful expression in all of Chéret's posters. Perhaps the poise and enticing grace of the red-coated skater in the *"Palais de Glace"* would do as well for a dance-hall, but why not suggest that skating at this particular rink offers all the allurements of dancing at the Red Mill? Further, the materialist might caustically enquire—"what expression or gesture rather than any other expression or gesture can possibly suggest face-powder or coal-oil?" One need only consider the posters of *"Diaphane"* and *"Saxoleine"* however, to perceive that in the one an extremely *chic* and prepossessing coquette (who is plainly particular as to her toilet accessories) is taking evident delight in the use of this powder, and that in the other a very charming lady is manifesting equal delight in the result of her employment of this oil in her lamp. *Ergo,* it is to be supposed that these two products, though of widely varied nature in their functions, are nevertheless unquestionably the best of their kind, and to be secured by the public in preference to all substitutes. So much for the "advertising value" of Chéret's posters.

It has been put forward by some that the continuous effervescence

of Chéret's posters is tiresome and inane, and that brilliant dramatic action is out of place in, for example, a poster for coal-oil. This criticism, however, is of rather a captious nature, and not entirely without a suggestion of "sour grapes." For no hand but that of Chéret has ever produced such varied or such appropriate posters in the whole history of the art. It should be required perhaps, of those who take exception to Chéret's treatment, that they first design or exhibit a poster as good, then one better, before proceeding with adverse criticisms.

Of the color, more has been said elsewhere, and of the thorough excellence of these posters from every standpoint set forth in the first chapter, one feels that their value as general examples, as well as their introduction as particular illustrations, cannot require further comment or analysis.

JOB PAPIER A CIGARETTES
Jules Chéret (1889)
39

DIAPHANE RICE POWDER
Jules Chéret (1890)
41

SAXOLEINE PETROLEUM
JULES CHÉRET (1894)
43

CHAPTER THREE

POSTERS CONTINENTAL AND ENGLISH

CHAPTER III.

Posters Continental and English.

In considering "foreign posters," it is to be conceded at once that inasmuch as Continental Europe is the birthplace and home of posters in general, it is only one's necessity in writing from a transatlantic viewpoint that sanctions the use of the word "foreign" at all.

For it is in France that poster making was first recognized as an art, and it is France that has characterized it as an art of which the keynote is audacity, *chic,* abandon and sheer cleverness. And of its feeling, Jules Chéret, who first electrified Paris some forty-five years ago, was the leading exponent.

It is in France that the masters worked. Chéret kept Paris in a continual state of amazement, delight and fascination with his flaming, madcap posters, swirling visions of line and color, comet-like, explosive—impossible to ignore or condemn. Steinlen endeared himself by many quaint and clever sheets, and Mucha became famous over night by his exquisite but powerful posters for Sarah Bernhardt. And crowding in their wake came Eugene Grasset, Toulouse-Lautrec, Pierre Bonnard, George Meunier, Lucien Métivet, Cossard, Willette, Guillaume, and a score of others.

At one time even Gustave Doré, Puvis de Chavannes, Viollet-le-Duc, Boutet de Monvel and Vierge entered the lists, and gave the poster an added dignity and standing. It is not their work, however, that has made it what it is, or that will make it what it is capable of becoming. Their contributions were too scattered, too tentative, and even apologetic. The significance of these posters is marred by lack of abandon, and one is

inclined to feel that their authors considered themselves a little above the work. One does not fancy Lord Tennyson writing a limerick.

The posters which the little group of masters has given us repay, however, a close critical analysis, and bear very strongly on the acquisition of an adequate working knowledge of principles of conception, design and general handling.

Preëminently, Chéret leads. The world follows. The designers of England and America, no more than his own countrymen, must perforce study his inimitable style, and make the most they can of it. And this has been done in some instances, and in some a new style, or school of posters has been attempted. This is especially true of England, where the insular peculiarities of the race did not even dare to consider Chéret seriously, or his work as that of an inhabitant of this earth.

One's first consideration, however, deals with the work of those French designers who may be said to have *created* the poster, and having created, to have developed it to a stage where the designers of other nations took it up in their own several manners.

Of Chéret, more has been said elsewhere. Technically, the work of Thèophile-Alexandre Steinlen resembles that of Chéret to some degree. In the work of Steinlen, however, there is a pronounced difference in fundamental feeling and in actual draughtsmanship. An almost unerring excellence and accuracy of proportion are unconsciously felt in even his most fragmentary sketch. Where Chéret's figures float in air, Steinlen's figures are all set very solidly on the ground. His delineation is more conscientious, and if it is less captivating, it nevertheless has a pleasing quality of its own—a quality to which greater similarity may be observed in the early work of Edward Penfield in America than in the work of any of Steinlen's contemporary countrymen. There is none of the abandon of Chéret —Steinlen's work is more reserved, and his expression more literal and

YVETTE
GUILBERT
THÉOPHILE
ALEXANDRE
STEINLEN
(1894)
49

EXPOSITION A LA BODINIERE
THÈOPHILE-ALEXANDRE STEINLEN (1894)
51

matter-of-fact. No better study in contrast could be offered than the presentation of the different poster-caricatures of Mlle. Yvette Guilbert, where the points of view both of Chéret and of Steinlen are illustrated in their contemporary renderings of the same subject. Steinlen's humor is quiet and depends largely for its expression upon the grotesque in facial caricature, while Chéret's spirit prefers rather to present in an exaggerated form the actual vivacity of his subject.

Steinlen works in masses of contrasting color; his pictures are graphic, and his lettering is simple in detail and strong in relative scale. In *"Lait pur de la Vingeanne"* little, if anything, could be desired to improve its quality as a good poster, or to make it more thoroughly typical of the style which may be considered as essentially that of Steinlen. The *"Exposition Bodinièr"* poster shows the designer at his favorite subject—cats, which he never wearied of sketching in all their infinite variety of posture and mood.

Alphonse Mucha may perhaps be said to be the most perfect and painstaking draughtsman who has ever devoted much serious attention to posters. While his wonderful poster for Sarah Bernhardt in her rôle of *"Gismonda"* (with the *"Medee," Samaritaine,"* "Lorenzaccio" and others of the series) will always be his masterpieces, collectors prize no less the exquisite little design for the *"Salon des Cent,"* and the wonderfully graceful poster for *"Job"* cigarette papers.

In this country he produced a most successful poster for Mrs. Leslie Carter, and executed some masterful mural work in New York in a building intended for the production of German Opera, now a popular music-hall. Nor should his work be forgotten in the pleasure which he has given in the exquisite decoration of innumerable magazine-covers, calendars, and the like. There is a certain charm and sweetness about his work, coupled with an unmistakable element of great strength and faultless draughtsman-

ship which gives it a singular character of its own. The conscientious elaboration of his ever-original ornament and detail is a source of constant admiration for those who follow his work with any degree of interest, and it is to be regretted that the greater part of it is a serious detriment to much strength that his posters would otherwise possess. It has the fatal defect of producing a monotone, and its value is lost even at comparatively close range. It is only the beautiful grace of such figures as in the *"Salon"* and *"Job"* posters, or the combined grace and sublimity in the Bernhardt series that make up in any degree for their lack of strength. It is a case in which unusual excellence of draughtsmanship and underlying *largeness* of conception make up in a large measure for over-finesse of detail.

Eugène Grasset, whose work can be likened only to that of Mucha, dignified the poster almost to the grandeur of a stained-glass window, with masses of gorgeous color, heavy outlines like leads, refined conception in design, with an intricate imagination and skill over all. While his posters fail to accost and astonish like those of Chéret, and lack many qualities of strength and simplicity, they are undeniably impressive and certainly sincere. In conception he is an idealist. In delineation, like Mucha, he is more conscientious than Chéret, and depends more on heavy outlines for his figures. His posters are undoubtedly confused, and his lettering often hard to read, either through lack of contrast or ill-chosen design. He has an unfortunate tendency also to introduce too much detail, but succeeds in spite of these detrimental particulars, by virtue of the strength of his compositions and his clear conception of a dominating idea, as in the *"Jeanne d'Arc"* poster for Sarah Bernhardt.

The work of Henri de Toulouse-Lautrec, apart from his posters of children, was characterized by a *bizarre* element to a marked degree—so marked in fact as to constitute its principal note. Most of his later work consisted of sketches in poster form which might be called, in a sense,

MEDEE
Alphonse Mucha
55

GISMONDA
Alphonse Mucha (1894)
57

LA SAMARITAINE
ALPHONSE MUCHA
59

SALONS DES CENT
Alphonse Mucha (1896)
61

JOB
Alphonse Mucha
63

DIVAN JAPONAIS
HENRI DE TOULOUSE-LAUTREC (1892)
65

YVETTE GUILBERT (A Sketch)
HENRI DE TOULOUSE-LAUTREC
66

"human documents." Among these were some odd caricatures of the leading favorites of contemporary fame in the cabarets and roof-gardens of Paris—"Aristide Bruant," Jane Avril and *"Yvette Guilbert"* being his favorite subjects. The *"Divan Japonais"* is thoroughly typical, depicting in grotesque parody two most eccentric looking members of an audience listening to Yvette Guilbert, who may be recognized on the stage by her famous "black gloves." Lautrec's black and white portrait-sketch of Mlle. Guilbert might be compared with the Chéret and Steinlen posters.

Among less prominent, though perhaps no less talented poster designers of Lautrec's kind was H. G. Ibels, whose point of view in general and technique in particular was very similar. One of his favorite subjects was the popular roof-garden comedienne, Irene Henry, whom he helped to make well-known; while Anquetin, a designer in much the same class, was portraying the vulgar but clever Marguerite Dufay. This completes what might be taken as a series, or group of the music-hall favorites of the moment, of whom Yvette Guilbert was translated into posters by Chéret, Lautrec and Steinlen as well. One should include Cayals in this group, for his work is of the same character, best known to collectors no doubt in his poster for the "Salon des Cent" in 1894.

A very clever designer was Pierre Bonnard, to whom at least two very clever posters are to be credited—one for *"La Revue Blanche"* and another for "France Champagne"—both conceived in a vein thoroughly characteristic both of their author and their audience.

Distinct from the work of Toulouse-Lautrec and the little clique influenced by him is that of George Meunier, a Belgian, who would seem from the *"Job"* cigarette poster to have been strongly inspired by Chéret. One notices the same composition, the same color-scheme and much the same general feeling as in the posters of the master, without, however, quite the unerring surety of line or abandoned poise of passing motion.

His work was *chic* and possessed strong poster values, its merit as a whole being impaired in no way except by comparison to that of Chéret.

One considers in the class of Meunier, the work of Lucien Métivet, whose posters, however, were unfortunately of very uneven merit. He was at his best in a series of posters for Eugénie Buffet, and in her appearance at the *"Concert de la Cigale,"** he suggests no one less than Steinlen in his technique.

A. Cossard, whose poster for the *"Place Clichy"* is most interesting and strong in the simplicity of its composition and admirable in its bold technique and well-studied lettering, contributed a number of worthy examples, and the work of MM. Sinet and Grun deserves "honorable mention."

Of French designers who have chosen to expatriate themselves, the best known are Guillaume, Sinet and Grun, together with Prince Jean Paléologue (better known over his signature of "Pal") who, though a Roumanian by birth pursued all his studies in Paris. It was in 1893 that Paléologue went to Paris, and associated himself with a lithographer who soon became a rival of the establishments of Chaix and the "Atelier Jules Chéret." "Pal's" idea was to make drawings of a nature more commercial than those of Chéret, yet no less artistic. He was also the only designer at that time, except Chéret, who understood the technique of lithography, and was able to put his own touches on the stones. He came to the United States in 1900, and with the exception of short visits abroad, has worked here since that date, making many posters in this country, of which a sketch for *"Miss Valeska Suratt,"*† is perhaps the most successful. Apart from advertising work he showed an interesting departure in a series of ten charming poster-panels for the nursery, showing the adventures of a juvenile Pierrot, Columbine, and Harlequin.

*See Chapter VIII, page 375. †See Chapter VI, page 307.

JEANNE D'ARC
EUGÈNE GRASSET
69

LA REVUE BLANCHE
PIERRE BONNARD (1894)
71

JOB PAPIER
A CIGARETTES
GEORGE MEUNIER
73

A LA PLACE CLICHY
A. Cossard (1903)
75

BALLET
JEAN PALÉOLOGUE (1898)
77

THE WOMAN IN WHITE
FREDERICK WALKER (1871)
78

Engraved on wood by
W. H. Hooper

Willette's posters seem full of "the stuff that dreams are made of"—vague fantasies like his famous "Enfant Prodigue" poster. He seemed most fond of depicting Pierrot, in many moods and many rôles, and in this he would seem to have found an understudy in C. Léandre.

The English, although they made a noble effort to adopt the poster art, presented the idea in many extraordinary conceptions. "In England the London fogs somehow got entangled in the brush of the poster-maker, and the new art, in its translation from sunny France lost much of its joyous spirit," and Mr. Brander Matthews rather cynically observed that British posters depicted mostly "things to eat or soap."

Possibly the painting of "Bubbles," by Millais, bought by Messrs. Pears for use as an advertisement, suggested this rather sweeping and caustic observation, and it is fair to say that it can only be taken as a generality.

In 1871, appeared the first poster that decorated the walls of London. It was a curious creation, drawn by a Royal Academician, Frederick Walker, to advertise Wilkie Collins's book, *"The Woman in White."* This poster was in black and white, a statuesque figure of a woman standing with her hand on a half-opened door, looking back with a beautiful, terrified face from the star-studded night outside. It created no little sensation, and forerunner as it was, struck the keynote of the work to follow. This note, rather sombre and triste, has never been entirely shaken off, and has appeared with more or less strength in nearly all the posters of England.

Strongest of all in this marked passion for melancholy and weird effects in black and white was Aubrey Beardsley, that mad genius of "Yellow Book" fame, mercilessly ridiculed and caricatured in "Punch," and blindly followed by many less clever than he and less capable of mastering either his Mephistophelian conceptions or nightmare execution. He tortured the

human figure in grotesque parodies, weird contortions—anything to gain a lurid and bizarre effect. He held that it was as permissible to conventionalize the human figure as to conventionalize plant forms for decorative purposes, and said: "If Nature doesn't conform to my drawings, so much the worse for Nature."

His influence on his generation was perhaps baneful, rather than advantageous, and pulled the English conception down to the depths of mournfulness and morbidity.

The light fantastic note of the French Poster was thus translated into an uncanny, grotesque thing, more than half tragic, and as different from the works of Chéret and Steinlen as night from day.

It was not until that master decorator, Walter Crane, appeared that anything like a sense of color was awakened in the English conception of a poster, and his gracefully drawn figures, softly colored in greens and yellows gladdened the sombre walls of London some little while. The only unfortunate phase of his work was the blind passion for vivid yellows which it engendered in contemporary art, and the exhibitions at Grosvenor Gallery became a mere scale of different values of saffron and lemon. Crane's work, however, was never mournful, and was always characterized by an indescribable grace of line and charm of feeling. His influence on his contemporaries was distinctly happy.

Of his immediate followers, perhaps the most noteworthy was R. Anning Bell, in whose work a distinct trace of the master is evident. One finds the same grace of line and charm of feeling with an additional element of a quality almost approaching grandeur. Bell's work is always dignified, often stately, and sometimes sublime in motive. The *"Liverpool Art-School"* poster suggests a stained glass window as much as anything else, and strikes, again, a note as utterly different from the work of Chéret, as it were possible to conceive.

Courtesy of
John Lane Company

BODLEY HEAD
AUBREY BEARDSLEY (1894)
81

THE YELLOW BOOK

AUBREY BEARDSLEY

Courtesy of
John Lane Company

83

DON QUIXOTE
"Beggarstaff Brothers" (1895)
84

From the haughtily dignified figures of Anning Bell, English posters plunged once more into the depths of a greater mournfulness than ever, in the work of Pryde and Nicholson, who styled themselves the "Beggarstaff Brothers." Their posters embody many of the best points, being strong, simple, original, striking, and often bizarre; but utterly lacking in a relieving note of levity. They are grim and dispiriting, gloomy, sombre and cheerless. They have not the weird and grotesque properties of Beardsley's work, which offset in a measure certain other tendencies, and "The Beggarstaff's" posters have even caused a punning criticism to the effect that "they have the best claim in the world to be affixed to a 'dead wall.'" Of the same school is J. W. Simpson (whose *"Book of Book-Plates,"* is thoroughly typical,) together with Gordon Craig, the work of both showing a strong "Beggarstaff" influence.

A much nearer approach to the Continental poster idea was reached in the work of Dudley Hardy, whose gay dancing silhouettes, white on a scarlet ground, did much to enliven the streets and, in the instance of his *"Gaiety Girl"* series, struck a note more nearly approaching the French than any previous work in England.

In marking a departure from the grim and melancholy, Hardy's work was undoubtedly the forerunner of such amusing recent posters as J. Hassall's *"Follies,"* which set everyone in gales of laughter, and was hailed by the "Tatler" as the funniest poster ever seen in London. Of this cheerful school of drollery is also Cecil Aldin, whose nursery posters, as well as those of Hassall, have charmed and delighted two continents. Aldin executed an uncommonly clever poster advertising "Colman's Blue," while Hassall made two others for the same company, for "Starch" and "Mustard." Comment should also be made upon the work of Tom Browne, Charles Pears and Will Owen, whose style, as a clique, is admirably displayed in Owen's naïve little poster for *"Lux"* soap.

Thus the high water-mark of poster work was reached in England by Dudley Hardy, coupled in success with Maurice Greiffenhagen who, like Chéret, almost invariably chose a girl as his motive, and drew refined and charming women with a dashing technique of line, mass, and color. His style is admirably suggested in all but color in the *"Pall Mall"* poster which for strength of composition and simplicity of motive equals anything produced in France.

Among successful essayists of the poster in England were many of the staff of "Punch"; Bernard Partridge and Phil May being respectively exponents of the sublime and the ridiculous in motive, while Raven-Hill gladdened the "hoardings" with many lively and piquant sheets for "Pick-me-Up."

Prominent among English painters who have entered the poster field from time to time is Frank Brangwyn, whose magnificent poster for the Orient-Pacific Steamship Line is familiar to all collectors, and which one would illustrate in this chapter were it not that its pictorial qualities outweigh its poster values. If it were not so splendid a picture one would regret its deficiencies in certain respects as a poster, though its wonderful color and great strength of composition go far to off-set these, and to raise it certainly to a presentation of excellent advertising power.

Of recent years there has been founded in England an institution of which a counterpart might well be considered in this country. This is the Poster Academy—the first part of its name designating its field, and the second dignifying that field with a name generally associated with the better-known Fine Arts. When the designing of posters becomes generally recognized as a Fine Art, we may confidently look for an array of pleasing and interesting sheets on our boards, and the disappearance of much of the lithographic trash of to-day. The object of this English club is "to convince the advertiser that the artistic poster is more effective than the inar-

HAU & COMPANY CHAMPAGNE
WALTER CRANE (1900)
87

LIVERPOOL
ART SCHOOL
R. Anning Bell
89

BECKET
"Beggarstaff Brothers"
91

THE BOOK OF BOOKPLATES
J. W. SIMPSON (1900)
93

Courtesy of
John Lane Company

THE MASQUE OF LOVE
GORDON CRAIG (1901)

A GAIETY GIRL
DUDLEY HARDY (1894)
97

THE FOLLIES
J. HASSALL (1905)
99

LUX SOAP
WILL OWEN
101

PALL MALL BUDGET
MAURICE GREIFFENHAGEN
103

tistic one"—certainly an excellent movement in the right direction. For years there has existed in England a "National Society for Checking the Abuses of Public Advertising," and it has even been suggested that this and the Poster Academy should work in unison. The Academy, however, has held several exhibitions independently, where quantities of most interesting work was exhibited by such designers as Cecil Aldin, J. Hassall, Dudley Hardy, Tom Browne, and James Pryde (of the "Beggarstaff Brothers"). Some definite association of this kind, comprised of men working in "commercial art" in this country, and holding frequent exhibitions, could not fail to bring about not only better individual work but a more intelligent general public recognition.

Long after the wave of poster-making in France had reached its height, and the art had settled down as an established profession, Germany took it up with a characteristic grimness of determination that produced so many interesting and excellent posters that an entire book might be written about the German *plakat.*

No names like those of Chéret or Mucha were prominent at first —it was more an "all-comers event," and every artist, illustrator, and student took a tilt at it. "Simplicissimus" and "Jugend" blossomed forth regularly with covers which were designed along the lines of posters, some of them very excellent; and railroads and expositions decorated the streets with some striking and attractive bits of color. There would seem at the first to have been no leader in the movement—no school, and perhaps too great a striving after originality. That originality may be too dearly bought was clear in the work of Beardsley in England, and the realization of some limit to the exploitation of the grotesque would have been the needed bit of leaven in German posters. Gradually, however, certain designers came to the front, until to-day Ludwig Hohlwein has won an inter-

national reputation. The posters for riding clothes are admirable examples of his work, and more particularly the clever advertisement for a store for children's apparel. These illustrate his style perfectly, and make clear the reason why one of our railroads in this country gave him the commission, across the sea, to design a poster for its outings in the Yellowstone Park. Closely allied, if not directly influenced by Hohlwein are such German designers as Weisgerber, Hans Rudi Erdt, Julius Klinger, Ludwig Bernhard, Paul Scheurich, Bergmuller, R. Witzel, G. Moos and Otto Obermeier. In Obermeier's poster for *"St. Benno Beer"* there is an exceptionally clever incorporation not only of picture and legend, but also of the *trade-mark,* a most difficult matter for logical introduction in any design.

While most of the examples from these designers are very original, and excellent in composition, coloring and letters, they adhere in the main to a normal standard in their basic idea. Numerous posters over the signature "P. K. S.," show, however, a more noticeable and far keener tendency toward the grotesque. The "advertising value" of the work of this "P. K. S." is of a different sort, but of equal strength compared to the values in Hohlwein's posters. The one is bizarre, weird, astonishing—the other a presentation of the actual article in our very midst, and in its most attractive guise. The "story" in the "P. K. S." *"Bosch Magneto"* poster is excellent in its simplicity and legibility, implying as it does, that the motor cars of all nationalities needs must be wired up to this particular magneto, while the gigantic and diabolical chauffeur, Mephisto or Mechanic, or both —in his vermilion cloak, forms the note that attracts the attention at the first glance.

The "story" in Hohlwein's posters is even simpler, and is indeed, the literal complement of the legend, with the interest more dependent upon skillful and clever draughtsmanship. And draughtsmanship of this sort is even more manifest in the work of Ludwig Hohlwein, perhaps, than in the

BOSCH MAGNETO
" P. K. S."
107

ST. BENNO BIER
OTTO OBERMEIER (1911)
109

HERMANN SCHERRER, Tailor
LUDWIG HOHLWEIN
III

HERMANN SCHERRER, Tailor
LUDWIG HOHLWEIN
113

BOLL'S KINDERGARDEROBE
LUDWIG HOHLWEIN
115

Ludwig Hohlwein

"SNOW FANTASY"
GEORG TIPPEL

Copyrighted by
The American-Examiner

SKETCHES
HANS FLATO (1911)
121

LOST
HANS
FLATO
(1911)
Copyrighted by
The American-
Examiner
123

work of any of the great French designers, not excepting even Steinlen, whose posters have ever been accorded a foremost place.

A technique still different is presented in the extraordinarily clever and bizarre "poster sketches" of Hans Flato, who achieves remarkable effects in masses as absolutely flat as though they were cut out of paper. His colors are strong and necessarily clear, for it can be seen that clever contrast and strong masses are the only chances for success in work of this kind. And success has certainly been achieved by Flato in every point of originality of treatment and effectiveness of result.

In Belgium several clever designers have appeared, such as Meunier, and, later, Privat-Livemont, though most prominent of the Belgians will always be H. Cassiers, to whom may be credited a great quantity of very interesting work. Perhaps the most successful of the posters of Cassiers is the *"American Line,"* in which the "story" is unusually legible. The figures seem almost to speak, and the attention is directed without the slightest deflection to the ocean greyhound, while from a technical viewpoint it will be found to possess extraordinarily strong poster-values in every particular. The *"Red Star Line"* poster is of equal charm though less strength, and these two sheets would place Cassiers in an enviable position as a poster designer, even without the legions of other excellent work to his name, such as the "Ostend-Dover" steamship advertisement, which many consider his best.

In Italy, poster-making figures but little as a national art, and for some time the only posters (often executed in France) were put out by railroads and tourist agencies. Much excellent work has appeared, however, of which the posters for the *"Bianchi"* automobile, and the *"Monaco"* motor-boat meet (both executed in Milan) are as strong as they are typical.

A. Hohenstein has given Italy some of its best posters, of which his rare "Tosca" ranks among the most striking known. Mention, also, should be made of the designers Paventi and Mattoloni, though the poster value of their work is seriously marred by masses of small lettering.

The observation that posters were produced for many years in Italy only by railroads and tourist agencies might also be made of Switzerland, and though this country is the birthplace of the great Steinlen, of French fame, the art of the *affiche* was not recognized to any marked degree until the organization, in 1899, of the "Société Suisse d'Affiches Artistiques," in Geneva. Its object is not unlike that of the English "Poster Academy," and it is composed of a clique of artists, exclusively Swiss, who have attained prominence or are working along these lines, and who share the profits of the work done. Most prominent of its designing members are M. G. Viollier, and M. Benderly ("Ben").

For many years Spain presented nothing but the crude and garish lithographs, or mere lettered bulletins of the bull-fights—oddly enough, the Latin mind in this most curious of all Latin races, did not until very recently find expression in the elusive medium of the poster, which struck so keenly the keynote of all the national characteristics of the French. Perhaps Ramon Casas, with his many posters of Spanish dancers was the best, and there were also J. Xandaró, M. Utrillo and A. de Riquer—all capable poster designers. The most prominent designer of the day, as well as the most prolific, is "Marco," whose cover-design for a play by Eduardo Marquina is at once particularly typical of his own style and generally typical of much contemporary work.

Holland has practically ignored the poster, as such, possibly be-

Courtesy of
The American Line

AMERICAN LINE
H. CASSIERS
127

cause the recent art-movements in that country have taken a more serious trend, and certainly because the racial characteristics are by no means attuned to the frivolous audacity of street placards. The various societies of municipal art, indeed, have abolished most of the city bill-boards, so that work in the vein of poster has perforce confined itself largely to book and circular covers.

Hungary has essayed the poster by no means unsuccessfully, and can name, among others, I. de Vaszary, John Petridesz, Francis Helking and Arpad Basch. National characteristics, however, have not been marked, except in the lettering. Basch shows strongly the influence of Mucha in the delicacy and grace of his figures and details.

In Russia, the genius of an extraordinary people did not express itself in posters until within the last ten years, when the talent of Léon Bakst and a clique of fellow designers began to produce some clever work.

Of recent years the work of Léon Bakst is an expression of the movement set afoot by Wronbel, who died in 1910. The painters directly influenced by Wronbel, who conceived a peculiarly original treatment of theatrical values, belonged to two schools, the school of Moscow and that of St. Petersburg. The most astonishing of these painters among whom were Alexandre Benois, Rœrich and Victor Serow, is Léon Bakst. Born in St. Petersburg in 1868, he studied at the School of Beaux Arts in that city, after which he worked in Paris with a Finnish painter, Albert Edelfelt.

His genius has been recognized in Paris by the title of Chevalier of the Legion of Honor which was conferred upon him, and he attracted much attention in 1911 by the stage settings and costumes which he designed for the Russian Ballets. Of these the illustration is taken from the *"Programme Officiel,"* and shows the remarkable quality of his draughtsmanship.

In his use of color he suggests certain Oriental work which one has seen—especially Persian and East Indian painting.

Russia touches upon the Orient—ancient, complex and intangible in art as in all things else. In Japan, there were theatrical posters in the 13th century—in China at a period far earlier. In the present volume these facts are submitted only as matters of historical interest, and two illustrations are presented—one, a theatrical poster which was designed, printed and displayed in Japan, and is simply a portrait of a contemporary stage favorite, by one Toyókuni. The other is the work of a Japanese student in London—a sketch in poster treatment which shows the combined tendencies of East and West. It goes without saying that the Japanese are born poster-makers. Their slightest sketch of a wild duck slanting across the sky, a heron in the reeds, or the distant apex of Fuji—all are free in color and delineation, and their position on the sheet or page on which they appear gives them a strong unbalanced composition. But these matters involve a basic exposition of Oriental art—a matter as subtle and intricate as the Orient itself, and a subject on which a superficial criticism can do no more than stimulate individual study and analysis of Japanese prints in particular and all Japanese art in general.

This chapter has been designed to briefly cover the poster-work of France, England, and the Continent in general; and to form a background, as it were, upon which to throw accurate and intelligent critical analyses of American posters.

Courtesy of
The Red Star Line

RED STAR LINE
H. CASSIERS
131

BIANCHI AUTOMOBILE

ANONYMOUS

133

MONACO EXPOSITION ET CONCOURS DE CANOTS AUTOMOBILES
ANONYMOUS

BERNER OBERLAND WINTERSPORT
(ANONYMOUS) *137*

EDVARDO MARQVINA

EN FLANDES SE HA PVESTO EL SOL

EN FLANDES SE HA PUESTO EL SOL
MARCO
139

PROGRAMME OFFICIEL DES BALLETS RUSSES
LÉON BAKST (1911)
141

JAPANESE THEATRICAL POSTER
Toyókuni
143

AUTUMN
YOSHIO MARKINO
145

CHAPTER FOUR

AMERICAN POSTERS

CHAPTER IV.

American Posters.

Considering first the mental attitude of the American people in regard to this poster art, one will concede in a moment that the idea should have fallen on fertile soil. The birthright of the American is freedom from precedent, rules, and traditions—in art as in all things else; his accredited characteristic, native wit—spontaneous and apt; and his tastes admirably attuned to out-door art and the necessary audacity of the poster.

Strangely enough, however, poster work was taken up in America in a way more characteristically far-sighted than artistic. The American devoted his energies in the matter almost entirely to the mechanical side—to processes of reproduction rather than to the artistic consideration of what he was producing. He seized the idea of making posters with the avidity and nervous intensity invariably displayed upon his importation or invention of anything new, but he did not seem to know what to do with it for many years.

The first American posters were woodcuts, often very elaborate, and the art of printing large wooden color blocks was perfected to the exclusion of any thought as to the design involved. Of this art, the old-time circus-poster is a fair example, and while sometimes pleasing, it cannot be taken seriously; and verges upon the impossible when considered in any connection with tenets of abstract art. Not only were the most fundamental principles of poster design, as such, ignored, but the principles of design of any kind seem to have formed no part of these first essays in a new field.

With the advent of lithography and the possibilities of reproduction from stone, a fresh interest in posters made itself felt throughout the land, but, as before, interest in art was entirely sacrificed to interest in mechanical processes.

Lithography was developed to a high degree of technical excellence, while the subjects reproduced were hopelessly commonplace, banal, and even at times vulgar.

Fences and walls flamed with elaborate sheets advertising contemporary theatrical productions, but all were presented in a manner deadeningly literal and thoroughly hopeless in point of conception and design. So depressing, indeed, were these efforts, that one refuses to resuscitate even a single specimen for illustration. Since the present discussion deals rather with analysis of design than with a history of progress in mechanical reproduction, the posters of the "Stone Age" may be said to be utterly unsuccessful, as such, no matter how much the presentation of the art may subsequently have benefitted from the patient and capable efforts of those early engravers.

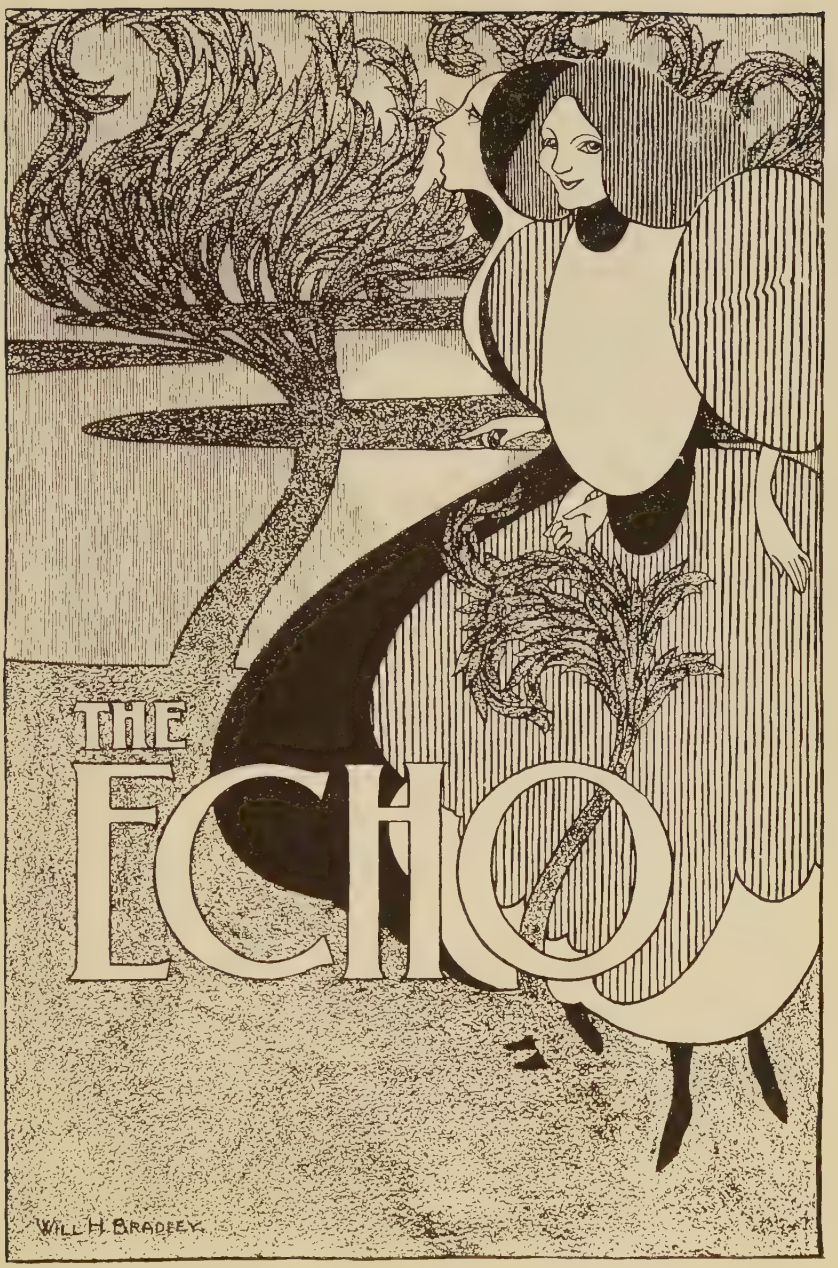
Some of the larger publishing houses (notably Harper's) were the first to exploit real posters in America, and with the genius of Edward Penfield and Will Bradley as the moving spirit, posters took on a new life and began to hold a new meaning for the public mind. People watched for these quaint and dashing conceits, for Mr. Penfield has always combined a certain Parisian *chic* with a London poise of aristocracy and refinement, and blended the two by some curious psychological sleight of hand into an expression of the best that is in America. His girls, though often homely, were plainly refined, and always interesting. His young men were ascetic of feature and informal of raiment, but always well-bred and well mannered. They drove in hansoms, or walked briskly across country with their dogs, or faced a raw fall wind on the golf links. They all had a cer-

Courtesy of
The Chicago Tribune

CHICAGO SUNDAY TRIBUNE
WILL H. BRADLEY (1894)
151

The
Chap-Book
Being A MISCELLANY of Curious and Interesting Songs, Ballads. Tales. Histories. &c.; adorned with a variety of pictures and very delightful to read: newly composed by MANY CELEBRATED WRITERS. To which are annex'd a LARGE COLLECTION of Notices of BOOKS

CHAP BOOK
WILL H. BRADLEY (1895)
153



THE ECHO
WILL H. BRADLEY
155

THE ECHO (August, 1895) WILL H. BRADLEY

VICTOR BICYCLES
WILL H. BRADLEY (1895)
Copyrighted by
The Overman Wheel Company
159

tain character of their own, these poster-people of Mr. Penfield's mind, and most important, awoke in the American public a taste for better things.

In his *"Poster Calendar, 1897"* is to be seen perhaps an example of the very best of Mr. Penfield's earlier work. Excellent in composition, color, line and simplicity of action, it seems strongly imbued with the influence of Steinlen—even to the introduction of the cat, a note of charm in this design which gives it a place of its own among American posters. It embodies, indeed, all the essentials of excellence in poster design, which may briefly be capitulated in order to prove beyond any doubt its claim to being one of the very best of all our posters, past or present—and, indeed, it were difficult to imagine any future sheet which could challenge its place.

Its "action" and "story" are not only simple, but are placed in the foreground, with no disturbing elements. Even the cat is demurely subordinate. There are no masses of small, confusing and irrelevant letters—the story is again simple, and the stronger for that. Further, the letters are essentially a part of the poster, not only in relative scale but in actual incorporation—a point as excellent as it is rare and difficult of attainment. One might wield the scissors in vain to separate the picture and the legend. Nor is the whole muddled with ill-studied attempts to produce unnecessary impressions of shade and shadow. The poster did not need any such simulations of reality, being in itself saliently sincere, while the entire thing is enveloped with that rare poster-requisite—the direct appeal to the senses, without the tax of study and decipherment. *"The Poster Calendar"* could be hung beside Steinlen's *"Lait pur de la Vingeanne."*

And Will H. Bradley put forth many posters in black and white, for the *"Chap-Book,"* and contemporary books and periodicals—posters which were called "artistic" or "clever" by those who liked them, and "good" by those who understood them.

In many ways it was a period of artistic convulsion in this country,

those years from 1892 onward almost to 1900—certainly to 1898. "The Yellow Book" became a fad—people talked intelligently about "William Morris," and the "Craftsman Idea." The baneful influence due to an almost general misunderstanding of the teachings of Ruskin had largely died out, "Eastlakian" architecture was tottering to its grave, together with that frantic impulse to misapply the "Japanesque" in every conceivable form of decoration. Everyone was thinking new thoughts, evolving new conceptions of art and waking up to the idea that precedent should be studied rather than followed, and that there are more fish in the sea than were ever taken out of it.

So, close upon the heels of Mr. Penfield (of whom more later), came Will Bradley, Frank Hazenplug, Claude Fayette Bragdon, W. Carqueville, J. J. Gould, E. B. Bird, Ernest Haskell, George Wharton Edwards, H. Sayen and many other designers and illustrators who entered the lists of "posterists."

Of these, as can be seen, Will Bradley was strongly inspired by the work of Aubrey Beardsley in England, and his black and white shows clever massing, and a pleasing grace of line governed by a much greater restraint in feeling than ever appeared in Beardsley's drawings. One must not underestimate the value of the impetus to originality and art in this kind of work which Mr. Bradley's numerous posters created at this very critical juncture.

They showed many strong points which place them high in the ranks of American posters. The lettering was always adequate, in mass and relative scale (a point of superiority over Beardsley), the conceptions were quaint and original, and any abandon lacking in their composition was more than made up for by their strong *decorative* qualities, the cleverness of the whole carrying even the possible over-finesse of detail—their only fault as posters. The *"Victor Bicycle"* poster is at once characteristic and excellent,

Courtesy of
R. H. Russell, Esq.

POSTER CALENDAR
EDWARD PENFIELD (1897)
163

and is among the best of American work, even taking into consideration the mass of varied and interesting designs by the men of today.

Frank Hazenplug—whose work is admirably illustrated in the *"Chap-Book"* poster—was also of this school, and it would seem from his work that he had tried to combine such strength and cleverness as undoubtedly characterize Beardsley, with even a greater grace and originality than Will Bradley.

Carqueville, however, followed the feeling and technique of Penfield's posters to a marked degree, though with results less successful in point of strength or lasting qualities. Perhaps his cleverest production is the *"Lippincott"* poster. It illustrates to some extent the poster-value of "suggestive proportion"—of expressing an *idea* considerably larger than the sheet itself, in which it is not at all unlike many cover designs of "Jugend."

Among those who had attained high prominence in poster work at that time was Louis Rhead, an Englishman, who came to America in 1882. His work at this period showed a great deal of delicacy, with strong decorative tendencies. From the standpoint of the poster collector one regrets his total desertion of this sort of work, exquisite as are his recent charming pen-drawings.

The work of Ernest Haskell at this time (1896) differs entirely from his present style, as does that of J. J. Gould. Bird was more or less of the school of Beardsley, but Edwards adhered to classic and allegorical motives consistently.

Much more varied and to be considered later, is the intensely interesting work of Maxfield Parrish, Robert J. Wildhack, the Leyendecker Brothers, Louis Fancher, George Brehm and Adolph Treidler.

Since the day that the poster was made a popular fad by Penfield, the book-stores and magazine stands have displayed hundreds of posters, good, bad and indifferent, of which a detailed and indiscriminate considera-

tion would be both tedious and unprofitable. Within the last few years, however, some of these posters have been distinctly interesting and instructive, and of sufficient individuality to demand serious consideration.

While gigantic strides were being taken by the publishing houses, the theatres, with certain exceptions as excellent and commendable as they are rare, were slow to follow the movement, and have continued to ignore even such forceful object lessons as the posters of M. Chéret, and to weary us still with uninteresting, unconvincing and inartistic lithographs of groups from the plays. These fail to attract or impress, illustrating as they do all that is weak in poster design, but bid fair, nevertheless, to decorate (?) our bill-boards for an indefinite term of years.

In America, the land of enterprise, we seem to lack the incentive necessary to advertise in an adequate and compelling way, the advent of such happenings of local importance as Horse Shows, Automobile Races and the like. It is a lamentable fact that these events pass almost unnoticed in point of posters, heralded often by nothing more than small and obscure bulletins, printed by some "job press," and relegated to the corner of a store window.

It is to be supposed that this is the result of some short-sighted policy of economy, fostered by committee members who would not know a poster if it were unrolled before them—a policy which occasions the rejection, for example, of such a design as the *"Vanderbilt Cup Race."*

It is a condition of affairs, however, which, it is to be hoped, will be lived down before long, and the recent exhibitions devoted entirely to posters cannot fail to awaken a real interest in the movement, and bring out such work along these lines as American designers are undoubtedly capable of producing.

In February, 1908, the National Arts Club in New York, held an "all-comers event" in posters which astonished all those who visited it by

CHAP BOOK
FRANK HAZENPLUG
167

Courtesy of
Lippincott's Magazine

LIPPINCOTT'S MAGAZINE POSTER
(April, 1895) WILL CARQUEVILLE *169*

CENTURY
MAGAZINE
POSTER
June, 1897
LOUIS RHEAD
Courtesy of and Copyrighted by the Century Company

Courtesy of
Lippincott's Magazine

LIPPINCOTT'S MAGAZINE POSTER
January, 1898
J. J. Gould
173

Courtesy of
Lippincott's Magazine

LIPPINCOTT'S MAGAZINE POSTER
July, 1895
J. J. Gould
175

Courtesy of
Lippincott's Magazine

LIPPINCOTT'S MAGAZINE POSTER
J. J. GOULD
177

reason of the great amount of really excellent work which they perceived to be devoted to advertising.

The exhibitors were almost entirely men who have devoted all their attention to poster work, and in enumerating them, an analysis is presented of the varying and contrasting methods which they employ, showing the surprising individuality which may be expressed in the matter of technique.

Maxfield Parrish, whom we must always thank for producing one of the most thoroughly charming of American posters *"Century, Midsummer 1897,"* is ever original, bizarre, and rich in conception. One of his many characteristics is a love of detail (at the expense of poster-efficiency), with a quaintly elaborate, almost over-studied, technique. He revels in intricate plays of light, shade, and shadow, and in the production of even, though interesting, textures with occasional gently graded tones. His lettering, sometimes bold and sometimes subordinate, is always legible. Compared, in point of poster value, with Chéret, it might be said that his work lacks strength through too much *finesse,* and that none of his posters could attract attention across a street. Perhaps the two are so utterly different that a comparison is useless, for where Chéret strikes the note of a brass-band, Parrish suggests more the execution of some quaint air on a violin. The one, a blatant *tour-de-force;* the other a work of charm and study. From the point of advertising value his familiar figure for Colgate's has been the most successful.

The Brothers Leyendecker attract, delight, and stimulate by their free and dashing technique, which possesses all the abandon but none of the disregard for detail that characterize the impressionist. Their work has the appearance of having been once drawn, and never "touched up" or tampered with after it has been put on the canvas. This gives it a frank character all its own, and seems almost to dare one to "Take it or leave it

—there it is." There is nothing apologetic about this style, and for its purpose of advertising, it succeeds at sight. The consummately clever motor-car advertisement for the *"Pierce-Arrow,"* and the clean-cut sketches of thoroughly eligible young men, have been refreshing notes of real brilliancy in the general run of mediocre posters in America.

In the *"Ivory"* poster—one of J. C. Leyendecker's first important designs, the clever work, though with a little less surety, which characterizes the present work of both the brothers, is evident. And his happy seizure of the coincidence of the bath-robe and the position of the letter "O" in the main word has made a saint of an every-day mortal, and cemented his entire composition together in a subtle way productive of suggestions larger than his actual material in hand. It is quaint and original where it might have been commonplace and stupid. And might one not read in the saint-and-soap combination that "Cleanliness is next to Godliness?"

In passing, one is inclined to take exception to the comments of a contemporary critic, who remarks, with regard to J. C. Leyendecker's "collar and cuff" advertisements (in the Third Annual Poster Show of 1910), that those groups showing a party of strikingly *au fait* people at the Horse Show, and the three golfers on a porch, playing with a collie, overshoot the mark with regard to strict adherence to the collars and cuffs under consideration. One would submit that while the actual subjects in view in the advertisement are excellent in themselves, they can hardly be conceded to constitute alone an entirely adequate raiment even for golf or the Horse Show, and that a none-too-broad artistic license might well allow Mr. Leyendecker not only to suggest the essentials of dress as well as the accessories, but also to present a general setting of more or less exclusive refinement, implying as it does, the *entrée* of the advertised product in our "best society."

Courtesy of and copyrighted by
The Century Company

CENTURY MAGAZINE POSTER
August, 1897
MAXFIELD PARRISH
181

Courtesy of
Scribner's Magazine

SCRIBNER'S MAGAZINE POSTER
August, 1897
MAXFIELD PARRISH
183

Courtesy of and copyrighted by
The Proctor-Gamble Company

IVORY SOAP
J. C. LEYENDECKER (1900)
185

Courtesy of and
Copyrighted by
The Century Company

CENTURY MAGAZINE POSTER
August, 1897
First Prize, Century Poster Contest
J. C. LEYENDECKER
187

ARROW COLLARS
J. C. Leyendecker (1910)
189

THE PIERCE ARROW
J. C. Leyendecker (1909)
191

Mr. Penfield we know, and consequently appreciate, and in another chapter his work is more carefully considered. It is only in contrast to some present-day posters that I speak of his early technique as consisting of broad color-contrasts in perfectly flat masses, with delineation by means of strong black outlines. His present work, indeed, has grown widely different from his work at the time of the *"Poster Calendar"* and the old *"Harper's"* posters, and the development requires a study more detailed than the present chapter would allow.

Most noticeably at variance with this type of poster is that as designed by R. J. Wildhack, who works almost without a single line, entirely in contrasting masses, cleverly juxtaposed to produce strong effects. Nor is his range elaborate or in any way obscure—indeed its keynote is absolute simplicity, wherein lies its strength. The poster illustrated in the first chapter is pre-eminently excellent in every way, and fulfills every elusive tenet of poster design to the last degree.

Mr. Wildhack understands the principle and most important points involved in the design of a successful poster. He eliminates detail, but suggests its existence. He keeps his action at the front of the stage, and grandly ignores backgrounds. He shuns masses of small letters, and keeps his main legend clearly in mind, dashing it in with bold and graceful proportions, not only keeping it in scale with his composition, but usually incorporating it, as well. His *"September Scribner's,"* in the first chapter, as well as nearly all his other work, carries also that psychological sense-impression which raises it above the danger of being merely *clever*—and makes it *clever poster work.*

In the *"Pierce-Arrow"* he presents a dazzling array of strong sunlight-and-shadow values, no less striking than in the *"September Scribner's"* poster, and the details of the motor car are masterfully suggested rather than in any sense delineated. One must know that the railed board-

walk where the car is stopping is at a beach, so he has introduced a toy pail and shovel in the foreground—a naïve group which presents in itself an uncommonly pretty play of bold shadow-work. And it were hard to find on an American poster a bit of lettering at once so simple, so intricate, so legible, and so much a part of the composition, both in scale and design as this bold legend whose place seems to defy actual location—being neither in the background nor in the foreground, nor yet, apparently, in any sense confused with the action of the middle distance.

As Mr. Wildhack himself says: "A poster can give no more than the 'spirit' or the 'atmosphere' of the subject . . . ." And surely this theory on his part is belied by none of his posters, and is illustrated with particular force by his clever poster for a recent novel, *"The Circular Staircase,"* which contains much besides its actual poster values.

In the collar poster—the equestrienne—George Brehm, of whose work it is typical, has presented an inelaborate idea in a clean, pleasant, straightforward way. Fortunate in his model and his subject, he has plainly made the best of both, with a happy result, at once simple and significant. It is essentially American, and equally essentially of the best that is American—and, characteristically, it speaks for itself.

Louis Fancher has developed a technique suggesting, more than anything else, the work of certain European designers. He has, of late, strongly shown the influence of the great Ludwig Hohlwein, of Munich. There is a certain feeling in his work that makes definition very difficult, and withal there is a distinct and practical conception of the idea of a poster. All of which will be seen upon a study of his early *"Scribner's"* poster, in which the outline is not strong, nor is it weak—and the same may be said of the colors. The exact values are very elusive and hard to define, in much the same manner that a technical analysis of most Japanese work is totally baffling and equally unprofitable. And unconsciously or

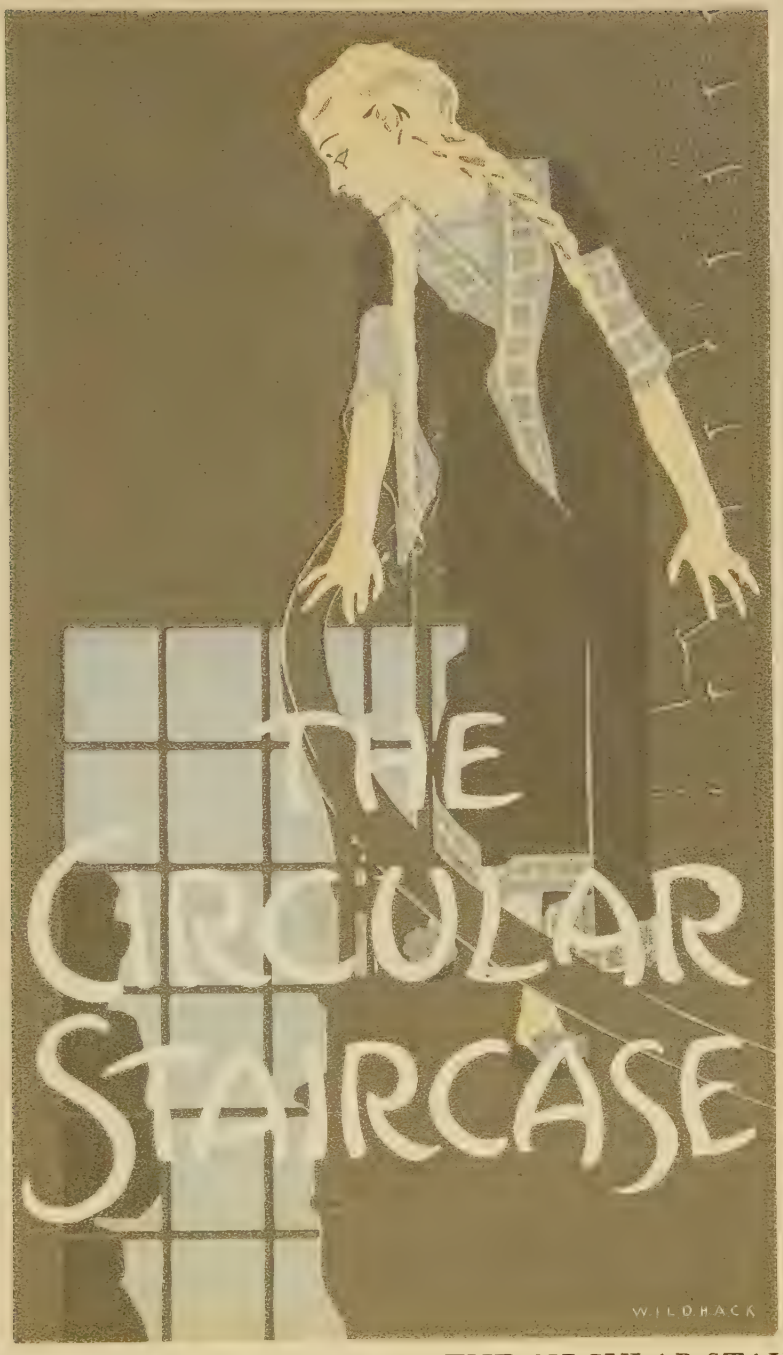
THE PIERCE ARROW
Robert J. Wildhack (1910)
195

Courtesy of
Scribner's Magazine

SCRIBNER'S MAGAZINE POSTER
(March, 1906) ROBERT J. WILDHACK

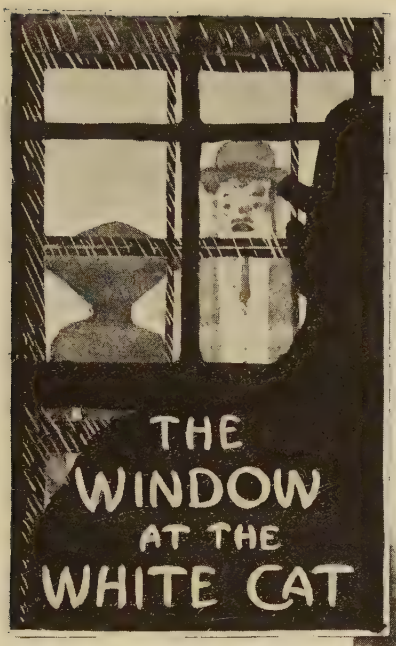
Courtesy of
The Century Company

CENTURY MAGAZINE POSTER
(July, 1907) ROBERT J. WILDHACK
199



Courtesy of and copyrighted by
The Bobbs-Merrill Company

THE CIRCULAR STAIRCASE
ROBERT J. WILDHACK (1908)



SKETCHES FOR POSTERS
AND MAGAZINE COVER
Robert J. Wildhack
203

ARROW COLLAR
GEORGE BREHM (1910)
205

Courtesy of Scribner's Magazine

SCRIBNER'S MAGAZINE POSTER
(September, 1907) LOUIS FANCHER
207

THIRD ANNUAL EXHIBITION
OF ADVERTISING ART
WALTER W. FAWCETT (1910)
208

otherwise, Mr. Fancher has worked with an Oriental subtlety admirably adapted to practical purposes, and utterly different from the work of any contemporaries.

Adolph Treidler strikes a note still different, and distinctively interesting. He plays with shades and shadows in the manner of a sleight-of-hand performer with billiard balls, and depends for his effects upon strong illusions brought out simply by the skillful handling of broad masses of light and dark, with textures in color or monotone. His delineation by means of shadows shows how much may be done by a kind of negative presentation of values.

One is fortunate in being able to present illustrations of certain informal sketches by Mr. Treidler—sketches which show this treatment in extremely interesting examples. Even a moment's examination of these will make an elaborate analysis unnecessary, for they present a value even more rare and excellent than their clever technique—an underlying cleverness in the *point of view* of their designer.

Of recent entry in the poster field is Adrian Gil Spear, whose poster for the *"Pierce-Arrow"* motor car shows his interesting promise, and presents a very clever piece of work in many particulars. Its color is clear and in flat masses, its design is apt and possessive of those happy elements of the *bizarre*. If exception could be taken of any point in its composition, that criticism might fall on the too small *scale* of the lettering.

Among those also whose work shows most interesting progress along the lines of good poster work, is M. C. Perley. For an informal example the sketch for a cigarette poster (*"Cigarettes Fanchez"*) illustrates a phase of his style quite adequately.

Since the work of Hamilton King, "Hy." Mayer and F. G. Cooper has fallen along theatrical lines, a discussion of their various styles must appear in another chapter. One is familiar, however, with the quaint and

clever "Edison" advertisements of Mr. Cooper and with much excellent work of a similar kind by Walter W. Fawcett. Mr. Fawcett may be considered as one of the most forceful pioneers in commercial art in this country, having to his credit hundreds of advertising drawings of the quaint and attractive sort to which we are now becoming generally accustomed. Unfortunately much of Mr. Fawcett's early work was not signed, for at the time it appeared it was sufficiently unique in itself to require no signature.

In a field which entertains so little of the orthodox as poster-work, one is not surprised to find oneself considering magazine covers and street-car signs under the same category as theatrical bills. As many of our magazines present covers of considerable superficial area, and as these are hung conspicuously upon the many news-stands about town, it is neither difficult nor indiscriminate to consider them as in any sense different in function, or effect from the placards on our bill-boards, while the car-sign is nothing other than a poster confined to a special position.

This subject of magazine covers, indeed, is so complex that its discussion requires a separate chapter. And of designs for all these types of advertising, the National Arts Club exhibition was full.

It would seem, upon a review of the work both in this exhibition and in the subsequent ones of 1909 and 1910, that the American designers have broken away from the "Aubrey Beardsley" influence so clearly manifested in the early work of Will Bradley and Frank Hazenplug, and have elected to work almost entirely in colors, with a conception much more free than ever before in this country.

Mr. Earnest Elmo Calkins, summarizing the exhibition, presented a most significant poster-analysis of the work of R. J. Wildhack:—

"—This work was in flat color but very delicate tones; yet in spite of its delicacy it was strong poster style, meaning advertising power. This

is the sort of work that can be reproduced easily and printed easily—two great requirements in advertising work—while at the same time having powerful appealing qualities with considerable delicacy and refinement. This is the combination which we so often find in the French posters, but in which our American posters so often fail, being too often too loud or too delicate. Of course all advertising art must be considered in connection with the possibility of reproduction either by zinc etching, half-tone, three color work, or lithographing."

Summarizing poster work in the United States it may be said that it has only within the last few years begun to occupy a serious and significant place in contemporary interest, after suffering firstly from the crude attempts of the early days of lithographing, and secondly, from the grotesque interpretation given to it in the days when it was a "fad." A better and more sane movement is now afoot, and if we can forget the crude, inartistic and stupid posters that have appeared, and study only the work of those men who have devoted themselves to the development of advertising art, we must realize that a better feeling is working itself into preëminence, to bring the posters of this country on a par with those of Europe.

Hitherto Unpublished

A CORNER OF THE STUDIO
ADOLPH TREIDLER (1911)
213

Hitherto Unpublished

EXHIBITION POSTER
ADOLPH TREIDLER (1910)
215

Hitherto Unpublished

ALICE
ADOLPH TREIDLER (1911)
217

THE PIERCE ARROW
ADOLPH TREIDLER (1910)
219

Hitherto Unpublished

ALI EBN BECAR
ADOLPH TREIDLER (1909)
221

THE PIERCE ARROW
ADRIAN GIL SPEAR (1910)
223

CIGARETTE FANCHEZ
M. C. Perley (1911)
225

Hitherto Unpublished

VANDERBILT CUP RACE
ANONYMOUS (1908)
227

CHAPTER FIVE

THE WORK OF EDWARD PENFIELD

CHAPTER V.

The Work of Edward Penfield.

It must be kept in mind that the work of Mr. Penfield presents a distinct and very pronounced development, of which, however, the extraordinary range is more in the matter of technique than of feeling. These periods, roughly speaking, comprise his early work, his first change of style, his work in Holland, and lastly his present work, as represented particularly by his drawings in Spain, and generally by a kind of selective composite of everything that is best in all his previous work.

His early period, represented by the old posters for Harper's Magazine beginning in 1892—the first real posters to appear in America—were not influenced by French masters to any degree whatever, in spite of a visit to Paris about this time. For all of Mr. Penfield's training was in the Art Students' League in New York, and the only element of outside inspiration of any kind entering into these first posters came from a source at once unexpected and bizarre—from a precedent of precedents, though by no means a source which the keenest analysis of his work could discover. And this source was nothing less than the treatment of groups of figures on the Egyptian sarcophagi in the Metropolitan Museum, a treatment bold and flat of mass, with cleverly contrasted colors and heavy black outlines—the first posters in all the world. So with this inspiration in the point merely of actual color and technique, it is to be concluded at once that the *composition* of Mr. Penfield's posters was utterly and entirely original—that his startling unbalanced compositions, his infallible sense of suggesting a large idea on a small sheet of paper, and his massive, cleanly drawn

letters—were his own. There were many imitators—after the first few of the "Penfield Posters" appeared, but the public adhered to the original, and the demand for these quaint and absolutely *new* drawings became more and more frantic, until it seems that the editions of the posters exceeded in number and demand the editions of the magazine itself. This was at the height of the "fad," when, as outlined in the preceding chapter, America was in the throes of a wide-spread convulsion in matters of art in general. It is not of this phase of the question that one proposes to deal—not with the tremendous popularity of the moment, but rather with the lasting excellence of these early posters by Mr. Penfield, the excellence which makes them just as intrinsically good now as they were then, and which has defied the years that have elapsed since their production to fade their charm in any way.

Technically, all of these first posters were similar—in point of the unique properties of each one in other respects, they demand the most individual attention.

Under the first head they will be found to present all of the essential poster-values making for excellence, and to show this the more clearly by a sweeping and masterful elimination of all those stupid and ill-studied mistakes which blight so many examples of work by contemporary and subsequent designers.

The analysis of *"The Poster Calendar, 1897"* applies in every particular to all Mr. Penfield's work of this period. Recapitulating these points, one finds strong composition, equally strong color, applied in great flat masses, bold delineation of outline, and lettering at once an integral part of the whole, and unquestionably adequate and co-important in mass and relative scale. There are no confusing elements of composition—no puzzling distances or distracting backgrounds. All the action is at the front of the stage, and any accessories that appear are so skillfully sub-

Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTER
EDWARD PENFIELD
233

ordinated as to detract in no measure from the simplicity of motive and directness of story as expressed by the main figures. Masses of small letters have been sublimely ignored, and every one of these posters breathes of a *largeness* and *freedom* peculiarly adapting them for purposes of out-door advertising. They are all so eminently self-sufficient—with a poise of their own and a gracious self-assurance like well-bred people, never obtrusive, but ever prepared to take their part in whatever surroundings their fortunes may place them. One has hung these posters in every kind of room and habitation—but they never seem out-of-place or tiresome. Some of them always carry a free breath of out-doors, while others as distinctly suggest different pleasant trains of thought. Surely, this is *personality*—these posters have actual *character*.

They speak for themselves, and show their almost unique value as posters by needing no elaborate interpretation. The hansom-cab is thrust into the foreground with masterfully clever audacity, and plainly suggests by its largeness of scale an idea larger than the confines of the sheet. It will be observed upon a study of the twelve posters of this series presented here, that in only one is the entire figure inside the edges of the sheet, and in only one is the lettering in any degree detached from the composition as a whole. They are all of strong and simple yet highly original coloring. The voyagers ensconced in steamer-chairs, the visitors at the Horse Show, the various care-free vacationists at the seashore—all tell their story and suggest as well the various pleasant pursuits of pleasant people.

The bizarre pose of the girl in the great rocking-chair is a wonderfully apt instance of the cleverest kind of informality in design, combined with strong value in suggested proportion. The coloring is as simple and apparently ingenuous as the drawing, and the whole as thoroughly inimitable as it is characteristic of Mr. Penfield.

Of this whole series, the *"May"* poster, of the girl with the two

Angora cats has, perhaps, the greatest and most lasting charm. Its quaint originality and again the absolute informality of its subject and the extraordinary simplicity of its treatment make it a poster that one remembers for years after it has been put away. It is plainly of the same order as the *"Poster Calendar,"* and if it is not as strictly appropriate or specifically suggestive, its charm alone would carry it, with its strong poster values.

Not long after the cessation of this series came the first noticeable change in Mr. Penfield's technique. About 1899 or 1900 appeared drawings with the same feeling as the old *"Harper's"* work, but with finer outlines and more carefully studied delineation of face. Though later in date, the *"Metropolitan Magazine"* cover for July (in chapter VII) is a fair example of this. Much commercial work and many cover-designs for *"Collier's Weekly"* and *"The Saturday Evening Post"* appeared, with technique alternating sometimes toward the old work and sometimes toward the new.

This reversion to the characteristic old method of bold line and simple idea is typified by his own book-plate, done about 1902, which is as charming as anything from his brush and possibly of greater charm than some more pretentious works.

Besides the famous *"Poster Calendar"* of 1897, Mr. Penfield designed a "Golf Calendar" in 1899 (Reprinted in 1900 with a new cover-design), a very clever *"Stencil Calendar"* in 1904, and an "Automobile Calendar" in 1907. There was also the "Country Carts" series, in 1900—a portfolio of cleverly studied yet simply rendered drawings of various types of dog-cart and breaking-cart and the like.

The details of the construction of these, and of the essentials of the harness are manipulated with a skill characteristic of no one but Mr. Penfield, and this same *artistic accuracy* he later applied to the mechanism of automobiles. A machine so utterly modern as the automobile called for

Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTER
(May, 1897) EDWARD PENFIELD

immediate ingenuity on the part of the designers in general to devise some means of portraying it in a manner at once convincing and artistic. There was no precedent in the matter, and many attempts were made, and are still being made, to present not only an automobile, but some specific make and at the same time not to let that presentation become in any way photographic.

Mr. Penfield stepped into the breach at once, and deftly delineated motor-cars in a sort of poster short-hand that was both adequate and pleasing, for his conscientious studies of harness and of carriage construction gave him a tremendous advantage over his contemporaries, and were directly applicable to the delineation of the motor-car.

An interesting estimate of Mr. Penfield's work, in a review written perhaps ten years ago, brings out rather clearly some significant points:

"Edward Penfield has a reputation, not confined to our own shores, as the creator of the American poster . . . Mr. Penfield is one of the few manipulators of brush and pen who have adapted themselves gracefully and on a high plane to the demand of modern art conditions in this country. One must argue from his work to the man a fine perception of the commercial purveyor's needs and his desire to please the multitude. Whether the purveyor has for sale an art tome or a laundry soap matters little with Mr. Penfield, so that he has a free hand when called upon to symbolize an object in the universal language of line and color. He has never been of the artistic cult which raises hands of horror at commercialism. It has always been so much the vogue among artists to decry anything that smacked of business or that was not wholly subtle, that the creations of Mr. Penfield's brusque artistry came upon these sensitive souls in the nature of a shock. And yet, mystery of mysteries, his work was confessedly interesting, his compositions 'bully,' and his color-schemes exquisite. The 'Penfield Poster' came into being with a kind of masterful complacency, and it

has outlived all its competitors. To-day it is accepted along with wireless telegraphy and motor trucks. Mr. Penfield has never quite abandoned his familiar poster-style; it is too much a part of him to be set aside whether he will or not. His work needs no signature to be recognized. He has grown more sound in his drawing of late; his hand is firmer and his ideas are more simple and far-reaching. But the agreeable flat tones, the big masses of light and shade, the general largeness of his work, are now, as they have always been, a delight to the eye."

Mr. Penfield made two very successful inroads upon the field of mural decorations some years ago—first in a group of collegians in the breakfast room of Randolph Hall in Cambridge, and again for the living-room in a country club at Rochester. These digressions from strictly "commercial art" were executed in such spirit as to render them thoroughly happy in their effects, and their success, indeed, would go far to prove an analogy stated by Mr. Wildhack between posters and mural decorations, for Mr. Wildhack holds the theory that audacity of conception, boldness and freedom of delineation, general simplicity of technique, and combined strength and refinement of color should be common to both.

Although Mr. Penfield visited Holland in 1899, it was not until his second visit, in 1902, that his delightful sketches of Dutch girls, windmills and canals, began to appear. The quaint simplicity of all things Dutch happens to be peculiarly adaptable to translation in poster style, and of this peculiarity Mr. Penfield took full advantage. Upon his visit to Spain five years later, however, the complexity of values in line and color and national atmosphere forced him into a style quite different from any work he had done before.

The *"Holland Sketches,"* after appearing in magazine form, with charming text (characterized in a modest but very misleading manner by the artist-author as 'an excuse to publish the illustrations') were brought

Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTER
EDWARD PENFIELD
241

out in a thoroughly delightful book.* It is fortunate that these sketches, unlike Mr. Penfield's more transient work, are thus permanently preserved.

The technique in these drawings will be observed to be very close in feeling to his much earlier work, though with greater finesse of line, assurance of delineation and simply expressed complexity of color.

In 1907 Mr. Penfield visited Spain, and his "Impressions"† as they subsequently appeared in "Scribner's Magazine"—text and sketches—added a new chapter to the development of his style, and created much interest among those who had studied it in past years.

For in nearly all this work the characteristic black outline was abandoned, and the studies were of the value of very charming pictures rather than posters. The drawing was very assured, the colors of a soft blended quality, no longer in flat masses, and the whole feeling that of the artist rather than the designer.

From the standpoint of poster values, indeed the Spanish sketches possess not even such an intention on the part of their author, and the typical example presented here is simply by way of post-script and by virtue of the fact that the immediate consideration in this chapter is the illustration of the entire range of Mr. Penfield's versatility.

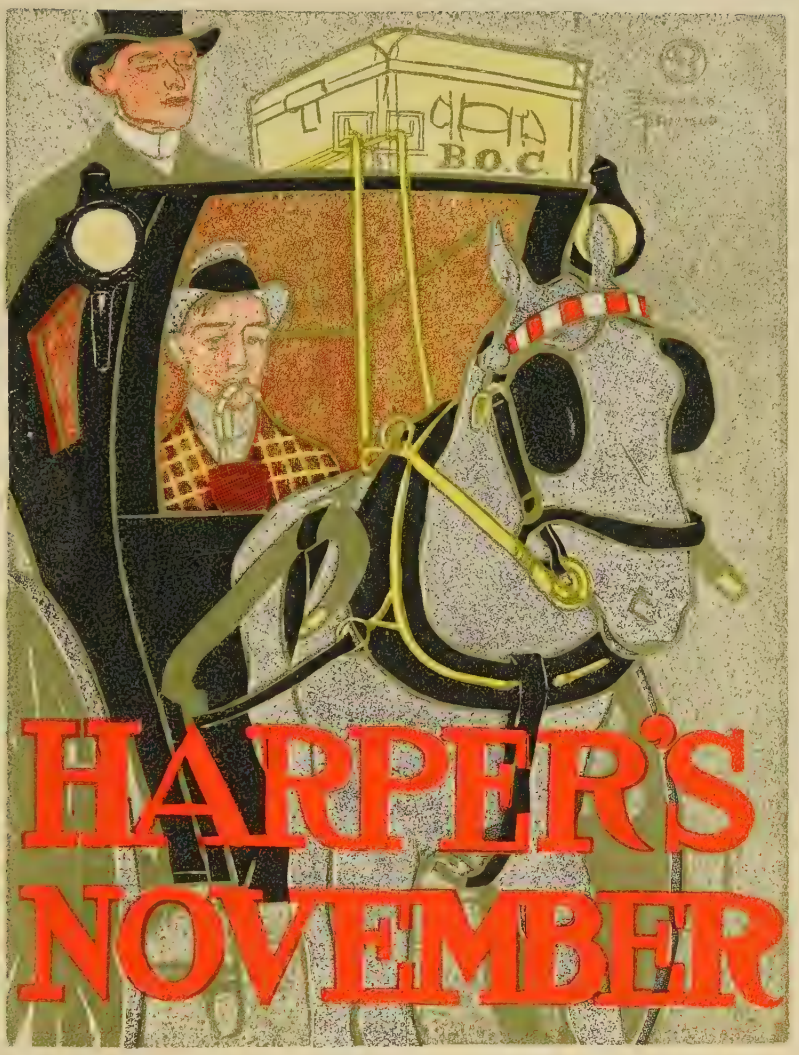
Retrospectively considered, it is not to be questioned but that Mr. Penfield's work in the poster field, from its earliest beginnings, has been of significance unequalled by that of any one other designer. There were never any retrograde periods or even intervals of inactivity in his constant and untiring presentation of drawing after drawing—each one of which had its effect in the gradual upward trend of commercial art in America—each one of which was a shot fired in a steadily winning battle.

* "Holland Sketches," Charles Scribner's Sons, New York, 1907.

† "Spanish Sketches," Charles Scribner's Sons, New York, 1911.

Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTER
EDWARD PENFIELD
245



Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTER
EDWARD PENFIELD
247

Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTER
EDWARD PENFIELD
249

Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTER
EDWARD PENFIELD
251

Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTER
EDWARD PENFIELD
253

Courtesy of
Harper's Magazine

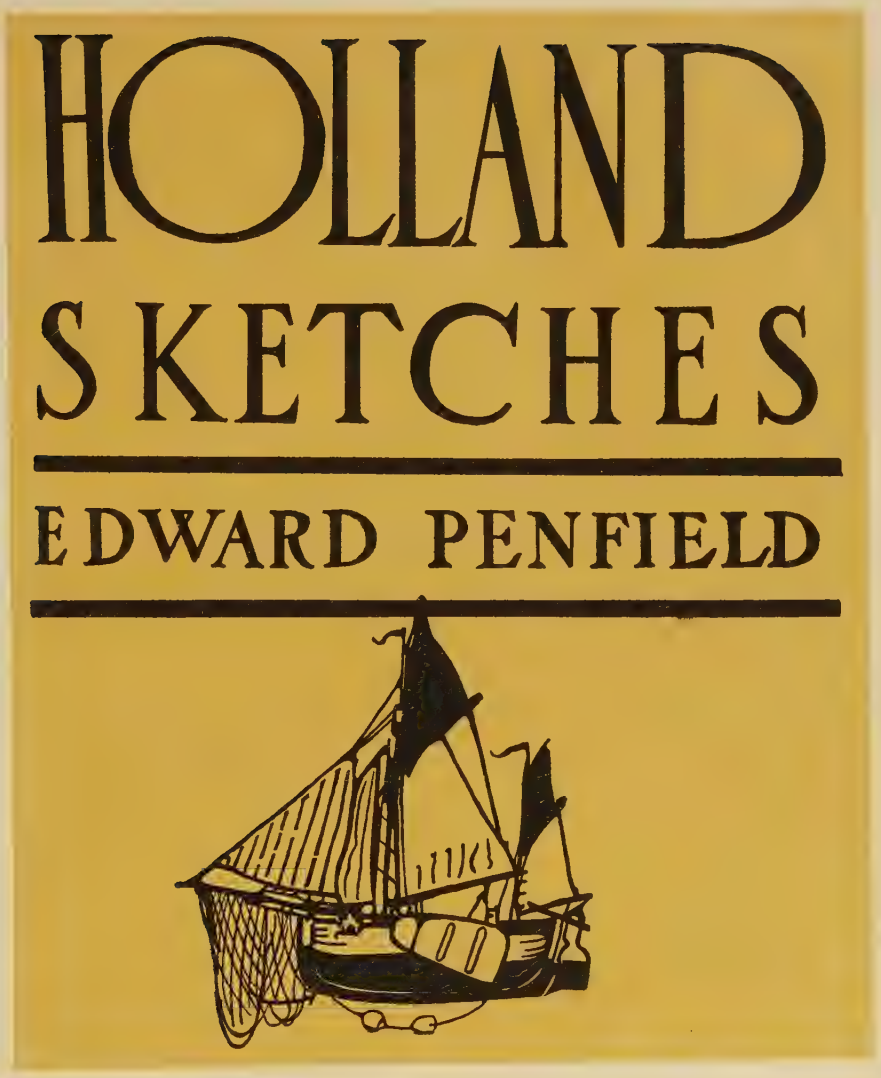
HARPER'S MAGAZINE POSTER
EDWARD PENFIELD
255

Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTER
EDWARD PENFIELD
257

Courtesy of
Harper's Magazine

HARPER'S MAGAZINE POSTERS
EDWARD PENFIELD
259



Courtesy of and copyrighted by
Charles Scribner's Sons

COVER DESIGN FOR
HOLLAND SKETCHES
EDWARD PENFIELD (1907)
261

Courtesy of and copyrighted by
Charles Scribner's Sons

HOLLAND SKETCHES
EDWARD PENFIELD (1907)
263

Courtesy of and Copyrighted by
Charles Scribner's Sons

A HOLLAND SKETCH
EDWARD PENFIELD (1907)
265

Hitherto Unpublished

SILHOUETTES
EDWARD PENFIELD
267

Courtesy of and Copyrighted by
Charles Scribner's Sons

A SPANISH IMPRESSION
EDWARD PENFIELD (1909)
269

Courtesy of and copyrighted by Alfred Bartlett, Esq.

STENCILED CALENDAR FOR 1904
EDWARD PENFIELD
271

CHAPTER SIX

AMERICAN THEATRICAL POSTERS

CHAPTER VI.

American Theatrical Posters.

It is with a distinct feeling of hesitancy that one attempts to "open the case," as it were, against the theatrical posters of America. Nor is this entirely through any trepidation entertained in regard to our theatrical managers, but rather a feeling that one is at a loss for material. It has been the purpose of this book to reproduce only posters which are good from as many standpoints as possible of poster design. In all kindness it is to be hoped that the average manager is none other than the individual designated in an obscure Arab proverb as "He who knows not, and knows not that he knows not."

Thanks to a sweeping relegation of all poster-work to commercial lithographic firms, there is not a single sheet up to the last few years, that could qualify as a good poster. Only recently, and in isolated instances, may it be said that theatrical managers have deemed it worth while to commission designers to produce posters for their attractions. This branch of poster-design, so magnificently handled in France, seems in this country to have been given almost entirely to the large houses of commercial lithographers. While many of these firms employ good men, the bulk of their production falls into a dead level of uninteresting paper. In the work of a large firm, the results, however excellent from a technical standpoint, necessarily lack *individuality*—that all-essential quality which is so evident in the best posters.

One can readily conceive a manager rejecting the best offers of, let us suppose, a company purporting to supply, at so much apiece, "artists"

of Thespian talent to fill vaudeville numbers, or take the rôles in a play. He would say: "I go right to the performers themselves. I want *artistic individuality*. Something out of the ordinary. In this business we have to catch the public fancy with something *unusual*. I can't use any stock numbers." Having delivered himself of which edifying dictum, he sees no incongruity in sending an order to a lithographic firm for his "paper." Anything will do. He seems to forget, in this very important branch of his business, that there are advantages in "going right to the people," or getting "artistic individuality," or "catching the public fancy with something unusual." He must engage his performers on their personal merit—the more unique the better—but seems quite content to consign the design of the posters advertising them to concerns where a deadly uniformity of work is inevitable.

It is a well known fact that the eccentric and famous Yvette Guilbert, *chanteuse,* worked in obscurity and without recognition until certain astonishing and bizarre caricature posters by Chéret and Steinlen set all Paris to talking about her. They piqued the public curiosity by their emphasis on some of Mlle. Guilbert's little whims—such as the "black gloves" —and almost over night the unrecognized singer of the *café chantant* became a popular favorite, and the talk of the town.

So much for the possibilities of publicity and popularity contained in a *clever* poster—a sheet as eccentric as its subject, and designed to attract attention besides merely announcing an appearance. Many people knew that Yvette Guilbert was singing—*"tous les soirs"*—at the Concert Parisien, the Ambassadeurs and elsewhere, but more people went to see her simply because their curiosity was stimulated by the skill of the pencils of MM. Chéret and Steinlen.

Now let us look at this conversely. Let us consider the enormous popularity of a contemporary *"artiste"* of well-known eccentricity—our

BESSIE McCOY
CLARENCE TILT
(1910)
Courtesy of
Chas. Dillingham, Esq.

Miss Eva Tanguay, who has become so famous on her own unique merits, and certainly in spite of her posters rather than because of them. Remembering Miss Tanguay's vivacity, originality, and unconventionality, her explosive entrances and madcap dances, her absolute effervescense—let us imagine a poster designed for her by Jules Chéret. Surely, the explosion of a champagne bottle could be the only simile to such a poster, in terms of things of this earth. For Chéret took *artistes* of fame still to be won, as in the cases of "La Loïe Fuller," and Yvette Guilbert, and by his sparkling posters, advertised their claims to popularity in a fashion not to be ignored, and by the sheer *cleverness* and *audacity* of his work. Consider then the possibilities in the case of one like Miss Tanguay, of eccentricity unequalled, and of poster-possibilities limitless. Which in mind, try, if you can, to visualize, from memory, any one of the numerous sheets which appeared from time to time during her appearances in vaudeville, or musical comedy. They were almost as adequate, from a standpoint of relative cleverness and appropriateness as the inanimate boards upon which she danced.

One is fortunate, however, to have an opportunity of presenting a theatrical poster at once personally apt and intrinsically excellent. While actually drawn by a Mr. Tilt, and executed by the lithographic firm which he represents, its conception is the work of the manager and his assistant—the direct management of the *artiste* who forms its subject.

Miss Bessie McCoy, in her own way is no less eccentric than Miss Tanguay. She has her own ideas about original dances, original costumes, original "lines" and—if Mlle. Guilbert insisted on wearing long black gloves, Miss McCoy has a whim, equally characteristic, of holding one hand up at right-angles with her extended arm.

Now all of this is manifest on sight in the poster. One can see at a glance that she is eccentric, and in the same glance can be informed as to

the exact nature of those eccentricities. It is all there. Dance, costume, and hand up-turned, and withal an excellent likeness of face. The subject has character, and the poster has character—the one no more or no less than the other. The thing is admirably adequate in every respect, and appeals at once to those who are familiar with Miss McCoy's stage individuality and to those who have yet to see her.

From a technical standpoint it possesses excellent values in simplicity of composition, striking coloring and bizarre action. It is a poster one remembers, and upon the production of which one unreservedly compliments the management which produced it.

A single point—and a point only for the hypercritical—concerns itself with the lettering. Chéret would have incorporated the legend with the figure, in a bold flying arc of explosive letters, above, below or behind. Had he not done this, he would certainly have made the *relative scale* more apparent. In the poster as it is, the name very narrowly escapes serious eclipse from the figure by reason of being a little out of scale with it—a little too small. This, however, is a fine-point of design, and where such strength and individuality characterize the whole poster, license in the matter may well be extended.

To herald the production of any offering in a theatre, or to introduce and endear to the public any player, is the mission above all others which a poster from its very nature is meant to fill. It is transient—an "abstract and brief chronicle of the times"—and must be appealing. It must catch the eye and pique the curiosity, having achieved which, it is ready to cede its place on the boards to the next comer.

Few, indeed, of the theatrical posters in America of the last decade may be considered to have in any way fulfilled this mission. The relicts of the bill-boards before that time do not even form the basis for profitable or polite discussion. Even in the present state of theatrical posters in

Courtesy of
Florenz Zeigfeld, Jr., Esq.

FOLLIES OF 1910
HY MAYER
281

Courtesy of
Florenz Ziegfield, Jr., Esq.

THE SOUL KISS
HY MAYER (1908)
283

America, one tries in vain, at the end of a day, to remember any one more than any other of the pictures which crowd the bill-boards along the street. It is with difficulty that one can even recall the names of the plays presented, while any suggestion as to their nature is quite outside the field of speculation. The posters which have appeared for the American stage possessing any claims to consideration are wofully few in proportion to the number of interesting events that continually fill the theatres—*"The Soul-Kiss"* (1908), *"The Follies"* (1908-1910), *"Bright-Eyes"* (1910), *"Bessie McCoy"* (1910), *"The Belle of the Boulevard"* (1910), *"The Moulin Rouge"* (1912), some clever vaudeville posters by F. G. Cooper and C. B. Falls, and Fancher's splendid "Sumurûn" posters (1912).

In the *"Soul-Kiss"* and *"Follies"* posters, much airy freedom, and a refreshing breadth of composition, with originality of conception have been obtained by "Hy." Mayer, whose weekly sketches in the New York "Times" show the free delineation and instantaneous capacity for humor so necessary in a poster. Mr. Mayer, long familiar from his drawings for "Truth" and for all our humorous papers, made his debut in the field of theatrical posters in 1901, by executing a dashing sketch of "Floradora" on the shirt-front of the manager, at a supper-party one night. The sketch was so appealing that it was redrawn and reproduced, with great success, to be followed by a poster for Miss Mabelle Gilman. A long interval elapsed before the designs for Ziegfeld's "Follies" and for Mlle. Genee, and these came as a truly refreshing note in contemporary theatrical paper.

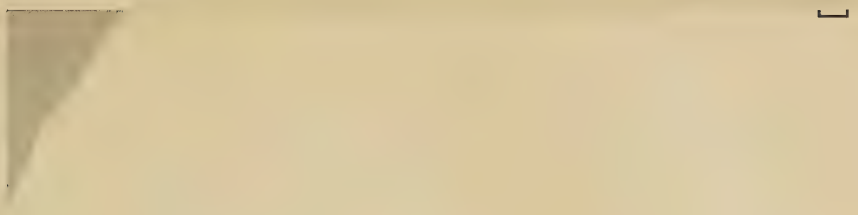
Mr. Mayer entertains some interesting theories regarding poster-design, the two most striking of which are that a poster must be studied with regard to forming a bold contrast to its immediate surroundings (suggesting his innovation in this country of the use of a flat mass of red as a background), and—most significant, *the use of white as a color.* By

proper contrast, this often-ignored element in chromatic composition can be made the strongest and most effective of all colors, which is shown in the *"Follies of 1910."* This use of white as a color is also one of the most telling features in Mr. Wildhack's *"September Scribner's"* and in the *"Bessie McCoy"* poster. Those lithographers who destroy all their clean white values by muddy half-tone blocks should make a note of the enormous importance of this contrast which Mr. Mayer utilizes so cleverly in all his work of this sort.

In the *"Bright-Eyes"* poster appears a value very rarely met with in the production of a lithographic firm, and though there is nothing elaborate in its underlying idea, its technique is comparatively broad, its lettering in good scale and its story is graphically told. There should be more theatrical paper even of the passive merit of this example.

Hamilton King, who has produced some excellently clever theatrical posters, and many *chic* little sketches in the same vein, truly says that the "paper" should give the "keynote of the play"—that it should tell us, "in a flash of color and a sweep of line," the sense of the whole production, whether it be a deep-dyed tragedy or a musical comedy.

Unfortunately for the general public, most of Mr. King's theatrical posters have been *too good* for managerial acceptance, and consequently have been productive of pleasure only to their author and his personal friends. The average manager will not appreciate the excellent values in Mr. King's work—the freshness, the originality, the adherence to the best principles of poster design. Mr. King is sufficiently independent to design his posters to please himself, and sufficiently conscientious to withdraw them entirely when he feels that suggested changes will spoil their effects. The natural result of this is that the cleverest designer of theatrical posters in America is now devoting his best attention to portrait-painting, while the public remains in outer darkness, illumined only by the endless



Courtesy of Jos. M. Gaites, Esq.
Copyrighted by The H. C. Miner Lithographic Company

BRIGHT EYES
EDGAR KELLAR (1910)
287

Hitherto Unpublished

THE PINK LADY
HAMILTON KING (1911)
289

Courtesy of
S. Anargyros, Esq.

MONTE CARLO GIRL
HAMILTON KING (1902)

array of commercial lithographs. Such examples as have occasionally appeared on the boards afford poster values of such direct appeal as to require little analysis. Mr. King made a clever portrait-caricature poster for Miss Olga Nethersole, besides his design for the "English Daisy," and one is familiar with his many *chic* little sketches in the vein of *"The Monte Carlo Girl."* In *"The Pink Lady,"* however, is presented an example of what is perhaps the most characteristic spirit in all of Mr. King's poster work. Simple, yet full of the essence of comic opera, it is at once piquing and satisfying—a blend of elusive elements which underlies the entire theory of poster design. Being a really good poster, in every respect, it is only to be found in the artist's studio, instead of upon the bill-boards.

In the theatrical field, however, there has sprung up recently a form of advertising which cannot be ignored—the Portrait Poster. What these sheets lack in elements of original design, they fulfill in the pleasing and refined impression they give, and in the excellence of their reproduction by the best processes of lithography. Their very lack of pretense to represent "posters" places them far above the nondescript attempts generally so-called. Given a sketch, or an enlarged (and more or less retouched) photograph of an actor or actress, the same is embraced in a composition of lines and circles, with interesting lettering, to form a sheet worthy of more than passing consideration. In such an instance as the poster, *"Ethel Barrymore,"* a mere frame is the only setting—more, indeed, being unnecessary. Of this type of poster scores have appeared—most notably several charming and exquisite sketches by Sewell Collins, Blendon Campbell, and Ernest Haskell, whose first work in utterly different fields and styles, appeared as early as 1896.

The sanction for considering this type of work, a "poster" rather than an "advertising picture," is by no means assured, for the shears might readily deprive some of them of their all-essential lettering, and leave only

a photograph or a sketch. Furthermore, the scale of this lettering, even intact, in few cases may be said to balance the main subject in mass, tone, or line value to any extent, but in view of the facts that they announce theatrical presentations, and occupy space on the bill-boards, these portrait-posters may, with due reservation, come under consideration in a field where actually apt material is so painfully scarce.

Prince Jean Paléologue, who since 1900 has identified himself with poster work in this country, enlivened the bill-boards with a dashing sketch of *"Miss Valeska Suratt,"* which more nearly approaches the Continental idea of a poster than any contemporary "paper."

Most interesting and unique, in point of lettering no less than in simplicity and directness of motive, are the extensive series of posters done for Keith and Proctor by F. G. Cooper. His posters show the inevitably happy results in the case of a theatrical management going directly to a designer, personally, for its paper. These striking poster-caricatures are the very essence of simplicity in printing, for the most part being executed only in black, with colored letters. An interesting feature is the fact that they are printed from large wooden blocks, this method imparting to them much of their quaint, almost primitive effect. Their design in nearly every instance has been brought down to the simplest elements, with the result that they tell their story at a distance as great as a city block. Everyone is familiar, no doubt, with Mr. Cooper's many clever advertisements for the Edison Company, as well, where he has combined strong line and mass work, as in his unique vaudeville posters, with eminently appropriate and legible lettering—itself as interesting as the figures.

These few examples show, perhaps, a gradual, if slow, upward trend in the feeling for theatrical posters, and promise even better results in the next decade than are represented by the work of the last.

Courtesy of
Charles Frohman, Esq.

MAUDE ADAMS
BLENDON CAMPBELL
295

Courtesy of
Charles Frohman, Esq.

ETHEL BARRYMORE
FROM A PHOTOGRAPH

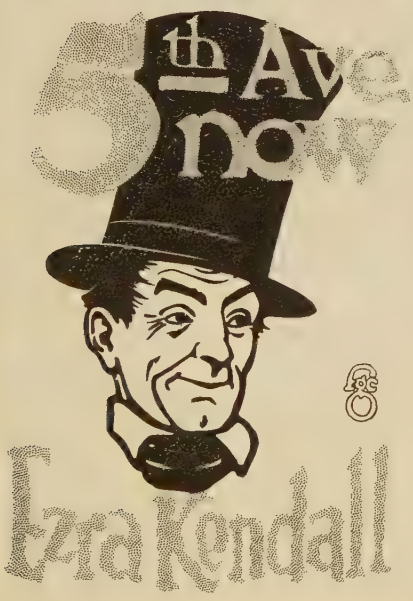
MABEL TALIAFERRO
ERNEST HASKELL
299

MINIATURE MINSTREL MIMICS

F. G. Cooper

301

SPIRIT LAND
F. G. Cooper
303



THEATRICAL POSTERS
F. G. Cooper
305

VALESKA SURATT
JEAN PALÉOLOGUE (1910)
307

CHAPTER SEVEN

SOME MAGAZINE COVERS

CHAPTER VII.

Some Magazine Covers.

With regard to our sanction to consider certain cover-designs recently appearing on our magazines, one has made the observation that since many of them present covers of considerable superficial area, and since these are hung conspicuously on news-stands with a view of attracting attention, they differ in no essential features from posters proper, and may consistently come under discussion as such.

It must not be supposed, however, that the purpose of this chapter is to state, or even imply, that a magazine cover should *necessarily* be a poster—it is rather to suggest that where such an intention has existed on the part of the editors, that the cover be a *good* poster and present as many *poster values* as possible.

It was stated and reiterated earlier that actual size in a poster design is its least important element, and that its most important element is a suggestive proportion which will admit of reduction to the size of a postage stamp, or enlargement to the most expansive fence-placard known to bill-posters, with no loss of poster value. This is really the simplest and most readily applied of all tests, and the examples of magazine covers in this chapter may serve to illustrate graphically exactly how much a design of actually small dimensions may partake of all the essentials of a poster of any size whatever. For again let it be said that the *amount of space* occupied by a poster is the most superficial thing about it, and has no bearing whatever upon the stupidity or cleverness of the actual design itself.

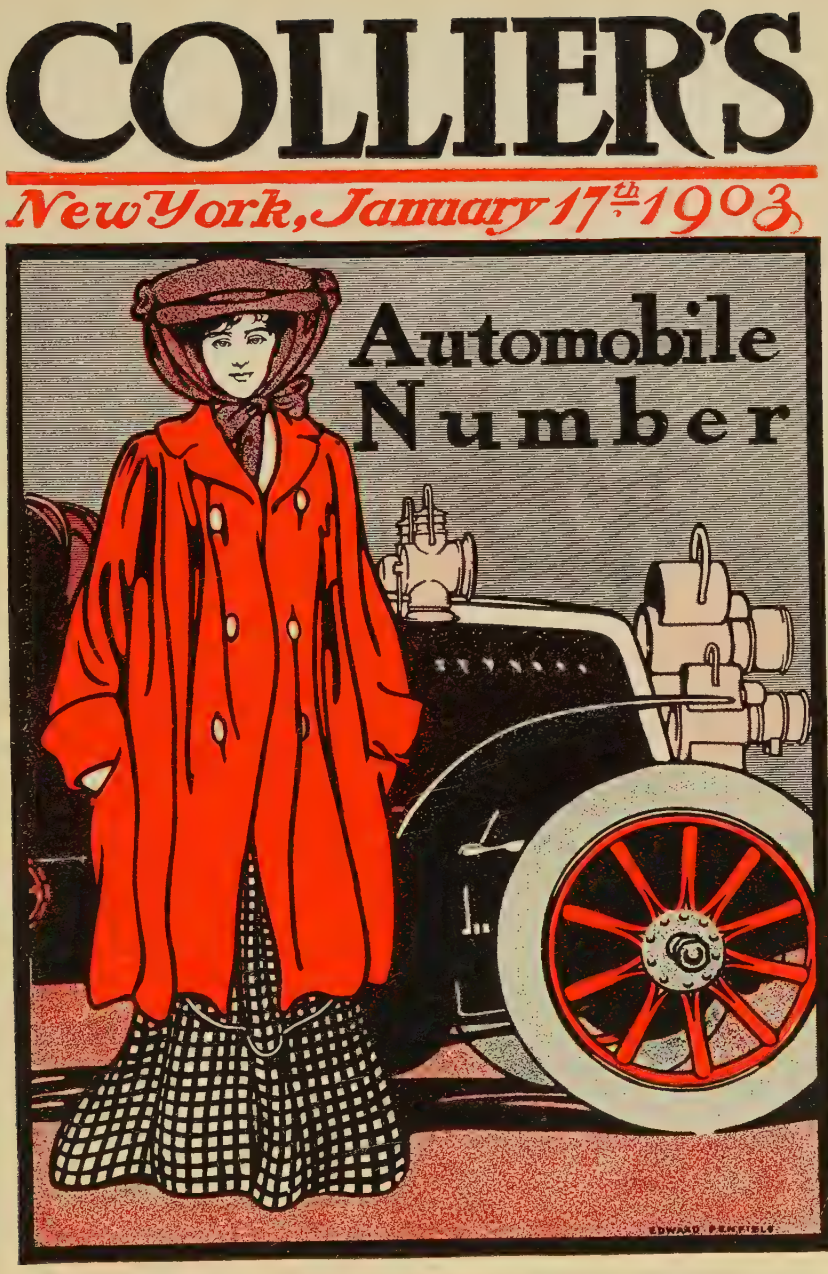
Further, in this magazine field, so much excellent and unfortunately

transient work has appeared, illustrating many of the most interesting moods of our cleverest designers, that a lasting record of their more successful efforts should have some value of its own. The limitations of this chapter, however, dealing as it does exclusively with the *poster-values* of certain cover-designs, must perforce exclude many examples which possess no qualifications other than an intrinsic interest in their subject.

In Mr. Penfield's cover for *"Collier's Weekly,"* January, 1903, all poster essentials are evident in an extremely striking array. It presents a design of simplicity and strength in idea, composition, line, and color, with lettering of supremely adequate scale and as original, characteristic and informal as it is legible. This cover, indeed, is among Mr. Penfield's happiest achievements in this miniature poster-field. It is to be remarked that the observations of his rendering of automobiles in general are admirably illustrated in this particular example.

The *"Collier's"* cover of the girl walking with a Russian wolfhound hardly requires comment regarding its obviously excellent poster values. It is interesting to remark, however, that it illustrates Mr. Penfield's first change of technique—of which the red-coated equestrienne of *"The Saturday Evening Post"* is an example as well, the motor cover suggesting rather his much earlier work. Nor should the types of these three girls be passed without remark, for they possess that distinctive personality of all Mr. Penfield's poster-people. One drives her own motor-car, and condescends to pose for us, to our lasting delight; another smartly tailored, briskly keeps pace with her dog, for both are thorough-breds, while the third would seem to be her own M.F.H., capably mustering her hounds to the meet—yet all three are compellingly feminine, and, one likes to fancy, thoroughly American.

In the Windmill cover (*"Collier's"*) is presented at once a strong



COLLIER'S WEEKLY COVER, JANUARY 17, 1903
EDWARD PENFIELD

Courtesy of and Copyrighted by
Collier's Weekly

Courtesy of and Copyrighted by Collier's Weekly

COLLIER'S WEEKLY COVER
November 10, 1906
EDWARD PENFIELD
315

Courtesy of and
Copyrighted by
The Curtis Publishing Company

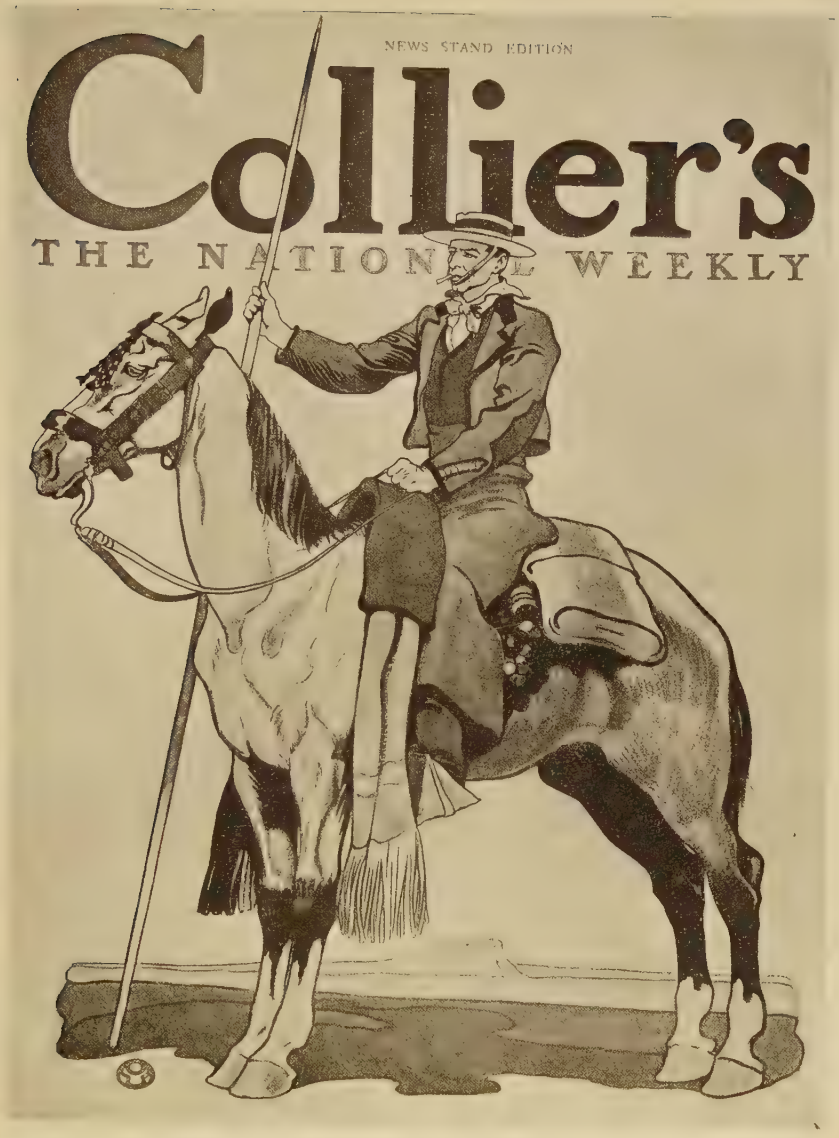
SATURDAY EVENING POST COVERS
October 31, 1903
EDWARD PENFIELD
317

Courtesy of and Copyrighted by Collier's Weekly

COLLIER'S WEEKLY COVER
March 23, 1901
EDWARD PENFIELD

Courtesy of and Copyrighted by Collier's Weekly

COLLIER'S WEEKLY COVER
July 11, 1908
EDWARD PENFIELD
321



Courtesy of and Copyrighted by Collier's Weekly

COLLIER'S WEEKLY COVER
January 11, 1908
EDWARD PENFIELD

Courtesy of and
Copyrighted by
The Metropolitan Magazine

METROPOLITAN MAGAZINE COVER
June, 1909
EDWARD PENFIELD
325

Courtesy of and
Copyrighted by
The Metropolitan Magazine

METROPOLITAN MAGAZINE COVER
July, 1905
EDWARD PENFIELD

poster with vigorous letters, and a shorthand architectural study as broad and as clean in detail as it is solid and convincing in execution. Nor does the touch of the "personal equation" in the merry little group of figures detract from the directness of the motive, but cleverly serves rather, the purpose of giving at sight an unconscious yet correct sense-impression of the actual size of the mill, which in turn, suggests that highly desirable element—that sense of a presentation of an idea larger than the confines of the sheet. The design illustrates interestingly the technique developed in the third period of Mr. Penfield's work—the style of the "Holland Sketches", while the Spanish Horseman (*Collier's*), is no less characteristic of his last type of work in Spain.

The features of this last type, as carried out in this example, are a more complex presentation of color—considerable range of subtle tones and general warmth throughout—and a general precision of carefully studied detail, neither, however, in any degree destroying the breadth of conception or the strong poster value of the whole. In this drawing the expanse of flat plain is admirably suggested, at the first glance, by the low sky-line.

It is a long call from the plains of Andalusia to Fifth Avenue, in front of the Holland House. The *"Metropolitan"* cover, nevertheless, rings as true as the other, for the waiting coach, and the three truly typical Graces of Manhattan, briskly walking up-town, strike a note at once sincere and accurate. The spirit of the thing as a whole is there, and as usual, the types are the same frank, unaffected representations of the best that is in America. It is interesting from the poster standpoint as being a clear, simple rendering of a rather elaborate subject. It is a *translation* in a poster-medium of what might have been too elaborate had it been done by another than Mr. Penfield. The coach is the accessory designed to give the sense-impression of the particular street—and if it seems to

confuse the figures a bit, it is equally apparent upon more careful consideration, that it is not really a background, but an essential part of the main group. It is a picture in strong "poster style," with lettering adequate in relative scale, and pleasingly disposed.

Of the same order is the cover which makes one feel instinctively the idea of driving from a railroad station out to a country-house, through smiling fields and under summer skies—a group of sense-impressions resulting from the absolute frankness, informality and salient sincerity of both the subject and its presentation. It is graphic, and beneath its apparent simplicity, full of that subtle charm so characteristic of all Mr. Penfield's work.

For some years one closely associated the styles of Guernsey Moore and J. J. Gould, an admirable example of the latter's work being a cover for *"The Saturday Evening Post,"* featuring the first of two papers on contemporary Russian statesmen. It is hard to find words adequate to do justice to this drawing. To merely state that it possesses "poster-value" is absurd—to say that it is "clever" is futile. It is tremendous, it is colossal, it is sublime. It is so powerful, so full of inherent, potential strength, both in subject and treatment, that it could successfully ignore one of the basic coefficients of a poster—*it could be a strong poster without a single line of lettering.* This may seem an extraordinary statement, but even a cursory glance at the illustration will cause that *sheer strength,* aided by unbalanced composition, bold line, simple coloring and gigantic suggested proportion to take instant effect, and to create a mental shock that cannot be forgotten. Perhaps the thing is unique. Certainly it is hard to recall a mere drawing, purporting to be a poster, which possesses to so great degree such irresistible qualities of enormous power.

While this cover was the actual work of Mr. Gould, in the matter

THE MILLIONAIRES—By David Graham Phillips
THE SATURDAY EVENING POST
An Illustrated Weekly Magazine
Founded Aº Dº 1728 by Benj. Franklin
JULY 26, 1902
FIVE CENTS THE COPY
TWO GREAT MEN OF RUSSIA
I. WITTE
By Albert J. Beveridge
THE CURTIS PUBLISHING COMPANY, PHILADELPHIA

Courtesy of and
Copyrighted by
The Curtis Publishing Company

SATURDAY EVENING POST COVER
July 26, 1902
J. J. Gould and Guernsey Moore
331

Courtesy of and
Copyrighted by
The Curtis Publishing Company

SATURDAY EVENING POST COVERS
"PETER FOUNTAIN" (1903)

Courtesy of and Copyrighted by Collier's Weekly

COLLIER'S WEEKLY COVER
January 16, 1909
GUERNSEY MOORE

Courtesy of and Copyrighted by Collier's Weekly

COLLIER'S WEEKLY COVER
GUERNSEY MOORE
337

Courtesy of and Copyrighted by The Curtis Publishing Company

SATURDAY EVENING POST COVERS

GUERNSEY MOORE

339

of its execution, the design was the work of Guernsey Moore. These two designers, both Philadelphians, worked together for some time under the name of "Peter Fountain," a fictitious personage who aroused attention by reason of the very interesting quality of his work, which appeared on the covers of "The Saturday Evening Post," and by his disappearance from the field in a mysterious manner, no less sudden or unheralded than his *début*. While much work was done jointly by Messrs. Gould and Moore, much was presented either anonymously or with a combined monogram of "J.J.G.," and "G.M.," and the four sketches here presented constitute the only work over the "Peter Fountain" signature. An example of Mr. Moore's quaint humor appeared in the rather cryptic "signatures" of a cover-design for "The Saturday Evening Post" some years ago. The design was in the nature of a very quiet parody of some of Mr. Parrish's work, and showed a figure in the familiar pointed cap, with its long feather, and wearing tabard, jerkin, and long, soft shoes. In the background were impossible castles and castlettes, precariously perched on isolated pinnacles of rock, which broke out here and there with unlikely trees. And woven into the decorative border of a pouch carried by the figure, were the various initials "A.D.," "H.P." "M.P.," and "G.M.," indicating that the credit of the whole might be severally divided amongst Albrecht Dürer, Howard Pyle, Maxfield Parrish, and Guernsey Moore!

Mr. Moore's revival of Colonial costumes and details is admirably shown in his quaint and freely colored sedan-chair cover-design for *"Collier's,"* while the "Anniversary" cover shows his treatment in a more serious and dignified way.

Of the Leyendecker Brothers it has been said that their work—in posters—is approached too much from the point of view of the illustrator. Be this as it may, the clever grouping—the *masses* presented in the accom-

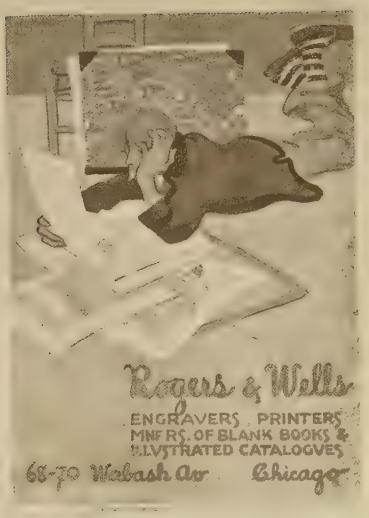
panying illustrations of covers by J. C. Leyendecker, together with the aptness of the underlying ideas, go far to off-set their lack of breadth and the pictorial qualities of their over-studied detail. The cover by F. X. Leyendecker—a *modiste's* assistant momentarily posing in a customer's hat—presents a charm of subject and a clean delicacy of rendering that are exquisite. The various textures involved are admirably translated, and *cleverness* speaks from every line of the draughtsmanship. Draw the Hermes of Praxiteles, if you wish, but if you would set yourself a *difficult* task draw a mass of crumpled tissue-paper, so that it shall be as convincing as that disclosed by the open hat-box in this drawing. The unobtrusive yet interesting texture of the background, produced by broad, random brush-strokes is very characteristic of the work of both the brothers.

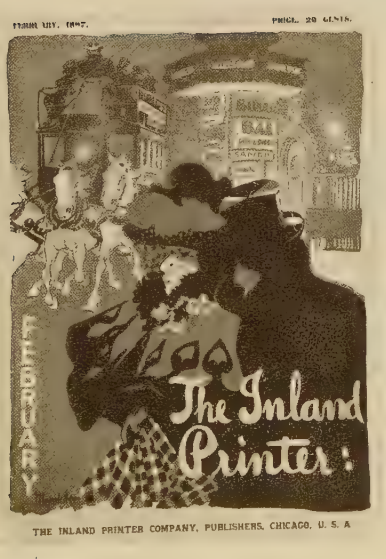
It is interesting to study the very early work of J. C. Leyendecker as a student in Paris—as far back as 1897. This work was in strong poster style, with less of the illustrative element of his present drawings. There are suggestions of Steinlen, and much of the feeling of other contemporary French designers in these old sketches, and Mr. Leyendecker's absolute freedom from any precedent to-day shows that sincere originality of technique will assert itself over any amount of collateral study or influence.

Perhaps the nearest approach to these *"Inland Printer"* cover designs in the present work of J. C. Leyendecker, is to be found in his extremely clever sketch for the *"Bohemian Number"* of *"Judge."* There is a care-free element in it—an *abandon* suggesting Chéret. It is eminently appropriate both in detail and in treatment, for there can be no question either as to the "Bohemian" qualities of the figures or the unconstrained technique of their delineation. Perhaps it is not going too far to say that in no poster ever designed in this country has there appeared so much of the Continental European *spirit*. On the actual drawing it is unnecessary

Courtesy of and Copyrighted by McClure's Magazine

McCLURE'S MAGAZINE COVER
May, 1910
F. X. LEYENDECKER
343





Courtesy of and copyrighted by The Inland Printer, Rogers & Wells and The Curtis Publishing Company

COVERS IN 1897 AND 1910
J. C. LEYENDECKER
345

Courtesy of and Copyrighted by Collier's Weekly

COLLIER'S WEEKLY COVER
January 20, 1906
J. C. LEYENDECKER
347

Courtesy of and
Copyrighted by
The Leslie-Judge Company

JUDGE COVER
January 28, 1911
J. C. Leyendecker
349

to comment. There is a presentation of a peculiarly difficult action—not of *suspended* motion, but of *continued* motion. It is a snap-shot on canvas.

The three examples of Mr. Parrish's cover designs are at once interesting and characteristic, showing as they do his masterful studies of shadow, and his never-disappointing quaintness of underlying conception. The colors are strong and well-disposed and possess that rare value of combined power and delicacy. The masses are flat, and the shadows cleanly applied, while the lettering is admirably adequate and very skillfully incorporated with the figure. In the case of a legend less familiar to the public than *"Collier's, The National Weekly,"* one would seriously question the license to obliterate so much of it by the super-position of the figures, but where the text is so well known, one is glad to exchange legibility for interesting incorporation.

In the delightfully quaint figure of the book-lover perched upon the high stool, one finds Mr. Parrish in his happiest vein. The subject, suggesting no particular period or nationality in the matter of dress is thoroughly and entirely peculiar to Mr. Parrish's own imagination, and in point of clever technique illustrates how the careful study of *accurate* foreshortening in the pattern on a piece of cloth may entirely do away with the necessity of actual shades and shadows. The folds here are certainly adequately presented, and the design as a whole is an almost unique example of a successful combination of two qualities generally of mutual detraction —qualities of decorative value and of general breadth. The design is strong and simple, but suggests more than its actual two printings by reason of the *texture* presented in the gown and the clever manipulation of the red background.

Upon an analysis of this cover design, it would seem that Mr. Parrish has obtained the greatest range in color that is possible in two flat

printings. There are the plain red and black masses, with a gray half-tone obtained by the fine stippled work. This effects an impression of three distinct values, with a fourth chromatic element cleverly brought out by contrast—an element too often ignored, for we rarely think of the importance of white as a color.

Robert J. Wildhack, even in more pretentious works, has rarely exhibited an example of greater general charm of idea and treatment, or greater excellence from the standpoint of poster-values than in his "Snow-Girl" cover for *"Collier's."* The lettering is no less legible in its presentation than the figure or than the whole idea to be expressed. The coloring is simple but suggestive of considerable range, and at the same time is unquestionably appropriate. The sky is a winter sky, the snow is the clean, unspotted expanse of the country. In small points of reality—those points so important in the "story" told by a poster, but so often overlooked by the designers—this example is admirable. The finesse of detail, subtle but legible that expresses *heat* in the *"September Scribner's"* poster is no less cleverly applied here to express *cold*—and snow. The girl's face has the warmth of color resulting from frosty air, she is as appropriately dressed for her environment as the girl on the beach—quite as informally and as much in style. Where one is all in white, even to pumps and stockings, and carries a white parasol in September, the other wears heavy storm-boots, short skirt and white knitted coat in December. And it is eminently accurate and convincing to state—as Mr. Wildhack has stated it in this drawing—that when snow is of proper consistency to make snow-balls, it is also in a condition to stick in the soles of one's shoes.

The cover design for *"Collier's"*—a Spanish Dancer—by Adolph Treidler, is one of his happiest drawings, and possesses many

Courtesy of and Copyrighted by
Collier's Weekly and
Dodge Publishing Company

COLLIER'S WEEKLY COVER
MAXFIELD PARRISH (1910)
353

Courtesy of and Copyrighted by
Collier's Weekly and
Dodge Publishing Company

COLLIER'S WEEKLY COVER
June 26, 1909
MAXFIELD PARRISH
355

Courtesy of and Copyrighted by
Collier's Weekly and
Dodge Publishing Company

COLLIER'S WEEKLY COVER
MAXFIELD PARRISH
357

points of interest and excellence which are obvious upon the most casual glance, and which stand the test of a closer study and analysis. It is work of this kind that seems of an excellence out of all proportion to its transient function, appearing, as it does, only for one week. Such a sketch as this has poster value so far above most current work that it must not be dismissed after its week upon the news-stands.

No less characteristic of its designer, though possibly of less suggestion, is the cleanly drawn "Pierette" of the *"Dramatic Mirror."* It is admirably illustrative of John Cecil Clay's best style, and shows that rare combination of delicacy and strength, which make for excellent poster-values. The tones are broad and flat, the delineation clear-cut and decisive, and the composition one of successful scale throughout, both in figure and lettering. The last, if anything, could be larger and a bit more bold.

Bearing in mind the understanding that these magazine-covers were selected for the poster-points of simplicity of idea, line and color, unbalanced composition, breadth of mass, general adequacy in scale (if not in actual incorporation) of lettering and figure, as well as general appropriateness and suggestive qualities, their claims to consideration as posters, quite apart from their intrinsic interest, may perhaps have been made manifest.

Courtesy of and Copyrighted by Collier's Weekly

COLLIER'S WEEKLY COVER
December 17, 1910
ROBERT J. WILDHACK
361

Courtesy of and Copyrighted by Collier's Weekly

COLLIER'S WEEKLY COVER
March 25, 1911
ADOLPH TREIDLER
363

Courtesy of and
Copyrighted by
The Dramatic Mirror

DRAMATIC MIRROR COVER
December, 1907
John Cecil Clay
365

CHAPTER EIGHT

THE CAPACITY OF THE POSTER

CHAPTER VIII.

The Capacity of the Poster.

Up to this point one has hesitated to confuse the principles, more or less technical, which should govern the delineation of the poster, with certain subtler, though no less interesting theories regarding its *capacity for expression.*

It can by no means be said that an elaborate idea is in any way essential to the conception of a good poster. This chapter is intended merely to pursue a poster-analysis to a finer conclusion, with a view to determining how much may be expressed, and in how elaborate a manner such an expression may be presented in a strong poster.

In the first chapter a rather careful analysis was made of Mr. Wildhack's *"September"* poster; from which it was to be deduced that inasmuch as September is a hot month, suggestions of heat should appear in such a design, as well as that certain other ideas, not so rudimentary, might be brought forth in the whole.

To fully determine the capacity of the poster, a minute analysis of three examples will be undertaken, after an exposition of some general considerations which should govern such an analysis.

In the first place it seems obvious and appropriate to state an analogy between the details shown in a poster, and a stage-setting. The two are designed for the same audience. It is as necessary for the one as for the other to achieve its success through the power of suggestion. The figures in a poster are the actors; and the accessories, the "properties,"

however subordinate, must be appropriate, and create that same artificial yet sincere simulation of a potential reality that makes the stage a vital factor in our interests. Given the characters, the *mise en scene* must be so studied as to give the intended impression, or setting, the *most forcibly* to the *greatest number* of people.

The audience of the poster is no more an invited clique of favored cognoscenti than is the audience of the play. The idea to be suggested must be made readable, or fail utterly. It is true that some of the finer points may be overlooked by those not attuned for their proper comprehension, but it is the *average* intellect which is to be considered in the matter—not that of the *illiterati* or the connoisseurs.

Granted, then, that poster-craft has much to liken it to stage-craft, the following quotations from an essay on the latter by Mr. Haldane Mac Fall may well preface the poster-analysis hereafter:

"Art is Suggestion. A scene may be an absolutely true transcript of the real place, but it may be utterly lacking in the power to suggest that atmosphere and mysterious essence which we call the mood of the place. . . . It is through a man's imagination that he reaches the Realities. You shall not increase the suggestion of great cold in a scene on the heights of Olympus by putting foot-warmers in the hands of the gods."

By the same token, it is through the imaginative omissions in a poster that those all-important potential realities must be brought out. Public appreciation has never been gained by insulting public intelligence, however blind that intelligence may often seem to be.

In Mr. Penfield's poster for the *"Great-Arrow"* motor car, is presented an extraordinary example of suggestive "stage setting" in a poster. The light—intangible, indefinable, but all-pervasive of the million lights of Times Square is over the whole. A crush of hurried after-theatre street

THE GREAT ARROW
EDWARD PENFIELD (1907)
371

traffic is *suggested* (not shown), by the one motor car and two hansom cabs. The pressing crowd, pouring out of the lighted theatre is adequately expressed by no more than four figures actually shown, and indistinct impressions of a few others. Yet there is the whole *atmosphere* of the place and the hour and the people—the accessories are consummately handled to bring to one's mind in the simplest terms a picture of a scene which would be only a confused medley in literal delineation.

Now with all these elements of a very detailed "local color," it must be realized that strong as they are, they do not infringe upon the strength of the advertisement—the clear, simple, and forceful impression of a motor-car *de luxe*. One has the detail; by its aptness the subject of the poster has been the more directly "brought home," yet the impression of this detail, however interesting in itself, has been in no way detrimental to the real *simplicity* of the whole poster.

And suppose that by reason of never having seen the actual place, or a similar place, the host of mental suggestions fall on sterile ground—suppose that all the fine points miss fire, yet one still has the clear, simple, and forceful impression of a motor-car *de luxe,* with its name in bold proportions, and its lines in bold brush-strokes. As a whole, it is admirably illustrative of the poster as a *vehicle for the expression of theatrical values.*

Lucien Métivet's poster for *"Eugénie Buffet,"* presents, at the first glance, the figure of a girl, singing in the street. If you see no more, the poster has nevertheless succeeded as a poster. It has shown that the idea to be presented is that of a girl, singing in the street. Eugénie Buffet's repertoire at the time was a collection of songs of the *grisette*—the working girl of Paris.

Further suggestions are so successfully subordinated that this main impression is as clear as though there were nothing more on the sheet.

No harm has been done by the obtrusion of puzzling accessories to destroy the simplicity of the whole. What has been overlooked is the loss of the careless one—it is not to his detriment, or to the detriment of the poster.

But perhaps there is more to be seen than the mere figure of a girl, singing in the street. In her face is written all the misery, the irrepressible gaiety of spirit, the oppression and yet the innate freedom of her class. Her drawn face is oppressed, but the toss of her head is free. It is not the portrait of an individual but of a class.

And of the finer expression of the idea to be suggested, much would be lost without an appropriate setting. She must be in the street, at such times as she is not at work. The day is done, the shops are closed. She has worked all day, but now she is free, and is singing. There are other figures, figures of the streets of Paris, and there is a sky-line of houses, all the stage-settings. But in the center of the stage, oblivious to all else, and eclipsed by nothing is the *grisette*—a girl, singing in the street.

This quality—this simple expression, the *atmosphere* of the story to be told—appears in Steinlen's poster book-cover, for an edition of Aristide Bruant's popular songs—*"Dans la Rue."* Here the idea of the *street* has been seized and portrayed in a manner at once remarkably realistic and thoroughly characteristic of Steinlen. There is emphasized the fact that the songs and monologues are of the street, essentially and entirely. The figures are plainly those of working people as in *"Eugénie Buffet,"* coming home in the dusk. There can be no doubt about it. The group in the foreground is absolutely simple and sincere in its treatment, and tells its story with no confusion or indirectness. Further back, less distinct, another line of returning workers, men, and women, are tramping home all singing *in the street.* And still further, against the sky-line, rises the quaint, tumbled line of buildings; and to give the flavor of the particular

EUGENIE
BUFFET
LUCIEN
MÉTIVET
(1893)
375

DANS LA RUE
THÈOPHILE-ALEXANDRE STEINLEN
377

locality to those who know Paris as Steinlen knew it, the sails of the Red Mill stand out against the lighter darkness behind them.*

But it cannot be objected that the introduction of these subtle accessories has in any way impaired the strength of the composition, or the directness of the story. To the casual observer, it is a poster design of some people, presumably French, even presumably Parisian, singing in the street. To one who knows Paris, it is all this, and is besides, Paris itself with all the host of intimate local recollections that are to be found in a poster which is at once a poster and a dramatic document.

An epigrammatist has said that champagne is like criticism, in that if good it is excellent; if it is poor, no commodity could be more utterly wretched. One could say the same of a poster. A play, a statue, a book, a picture will all have a redeeming value in some inconsidered particular even if they fail of their main purpose. When a poster fails, its failure is utter and irretrievable, and its inevitable destiny is its consignment to the limbo of waste paper.

*The same expression of dramatic and literary values may be observed by those who are fortunate enough to possess a copy of the "Chansons de Momartre," a music-cover by the same designer.

ANNOUNCEMENT

The author joins the publisher herewith in acknowledging the co-operation of the three engraving firms whose careful reproductions of posters in this book are shown on the following pages:

THE BECK ENGRAVING COMPANY,
Philadelphia, Pa.

173, 175, 177, 187, 259, 319, 331, 333, 335, 337, 339, 345, 357.

THE CONSOLIDATED ENGRAVING COMPANY,
New York City

Frontispiece, 11, 15, 23, 27, 29, 31, 39, 43, 49, 55, 63, 71, 75, 87, 89, 91, 99, 103, 107, 109, 111, 117, 121, 127, 131, 135, 137, 143, 145, 159, 169, 171, 181, 183, 185, 189, 191, 195, 199, 205, 213, 227, 237, 245, 247, 249, 251, 253, 255, 257, 265, 269, 289, 291, 297, 307, 315, 317, 321, 323, 325, 327, 343, 347, 349, 355, 361, 365, 371, 375, 377.

THE ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, N. Y.

17, 35, 41, 51, 57, 59, 61, 65, 66, 69, 73, 77, 78, 81, 83, 84, 93, 95, 97, 101, 113, 115, 119, 123, 133, 139, 141, 151, 153, 155, 157, 163, 167, 197, 201, 203, 207, 208, 215, 217, 219, 221, 225, 233, 241, 261, 267, 271, 277, 281, 283, 287, 295, 299, 301, 303, 305, 313, 353, 363.

INDEX

INDEX.

THE NAMES OF ARTISTS ARE GIVEN IN LARGE AND SMALL CAPITALS; POSTER TITLES IN ITALICS.

Alcazar d'Etè, 26
ALDIN, CECIL, 85, 105
Ali Ebn Becar, 221
Alice, 217
American Line 125, 127
Annette Kellerman, 305
ANQUENTIN, 67
Aristide Bruant, 67
Arrow Collar, 189, 194, 205
Automobile Calendar, 236
Autumn, 130, 145

BAKST, LÉON, 129, 141
Ballet, 77
BASCH, A., 129
BEARDSLEY, AUBREY, 79, 81, 83, 105, 162, 165, 210
Becket, 91
BEGGARSTAFF BROTHERS, 84, 85, 91
Belgian Posters, 125, 127, 131
BELL, R. ANNING, 80, 89
Belle of the Boulevard, 294, 307
BEN (SEE BENDERLEY)
BENDERLEY, M., 126
BENOIS, ALEXANDRE, 129
BERGMULLER, 106
Berner Oberland Wintersport, 137
BERNHARD, LUDWIG, 106
Bessie McCoy, 277, 279, 280, 285, 286
Bianchi Automobile, 125, 133
BIRD, E. B., 162, 165
Bodley Head, 81
Boll's Kindergarderobe, 105, 106, 115
BONNARD, PIERRE, 47, 67, 71
Book of Book Plates, 85, 93
Book Plate, 230, 236
Bosch Magneto, 106, 107
BOUTET DE MONVEL, 47
BRADLEY, WILL H., 150, 151, 153, 155, 157, 159, 161, 162, 165, 209
BRAGDON, CLAUDE FAYETTE, 162
BRANGWYN, FRANK, 86
BREHM, GEORGE, 165, 194, 205
Bright Eyes, 285, 286, 287
BROWNE, TOM, 85, 105
Bubbles, 79
Buttes, Chaumont, 26

Café d'Ambassadeur, 48, 49, 53
CAMPBELL, BLENDON, 293, 295
CARQUEVILLE, W., 162 165, 169
CASAS, RAMON, 126
CASSIERS, H. 125, 127, 131
CAYALS, 67
Century Magazine Posters, 165, 171, 179, 181, 187, 193, 194, 199
Century Prize Poster, 187
Chap Book Covers, 153, 161, 165, 167
Charles Kenna, The Fakir, 305
CHÉRET, JULES, 6, 8, 11, 23, 27, 29, 31, 35, 39, 41, 43, 47, 48, 67, 68, 80, 86, 105, 166, 179, 276, 279, 280, 342.
Chicago Tribune, 151
Christmas at Café Spander, 240, 263
Cigarette Franchez, 209, 225
Circular Staircase, 194, 201
CLAY, JOHN CECIL, 359, 365
Collier's Weekly Covers, 312, 313, 315, 319, 321, 323, 335, 337, 341, 347, 351, 352, 353, 355, 357, 361, 363
COLLINS, SEWELL, 293
Colman's Blue, 79
Colman's Mustard, 85
Colman's Starch, 85
Comedy Theatre, 87
Concert de la Cigale, 68, 373, 374, 375
COOPER, F. G., 209, 285, 294, 301, 303, 305
Corner of the Studio, 213
COSSARD, A., 47, 68, 75
Coulisses de l'Opera, 22, 23, 26, 34
Country Carts Series, 236
CRAIG, GORDON, 85
CRANE, WALTER, 80, 87

Dans la Rue, 374, 377, 379
Danse du Feu, 22, 26, 34, 35
Diaphane Face Powder, 22, 34 37, 41
Divan Japonais, 65, 67
Don Quixote, 84.
DORÉ, GUSTAVE, 47
Dramatic Mirror Cover, 359, 365
DÜRER, ALBRECHT, 341
Dutch Posters, 126

Echo, 155, 157

Edelfelt, Albert, 129
Edison & Company Advertisements, 294
Edwards, George Wharton, 162, 165
Ellen Terry, 14, 17
En Flandes se ha Puesto el Sol, 126, 139
Enfant Prodigue, 79
English Daisy, 293
English Posters, 79-105
Erdt, Hans Rudi, 106
Ethel Barrymore, 293, 297
Eugénie Buffet, 68, 373, 374, 375
Exhibition Poster, 215
Exposition a la Bodinière, 51
Exposition et Concours de Canots Automobiles, 125, 135
Ezra Kendall, 305

Fakir, The, 305
Falls, C. B., 285
Fancher, Louis, 165, 194, 207, 285
Fawcett, Walter W., 208, 209
Fifth Ave. Theatre Posters, 294, 301, 303, 305
Flato, Hans, 121, 123, 125
Floradora, 285
Folies Bergère, 22, 26, 34, 35
Follies, 85, 89
Follies of 1910, 281, 285, 286
"Fountain, Peter," (See "Peter Fountain")
France Champagne, 67
French Posters, Chap. II., 47-79

Gaiety Girl, 85, 97
German Posters, 105-123
Gismonda, 53, 57
Golf Calendar, 236
Gould, J. J., 162, 165, 173, 175, 177, 330, 331, 333, 341
Grasset, Eugéne, 47, 54, 69
Great Arrow, 370, 371, 373
Greiffenhagen, Maurice, 85, 86, 103
Grun, 68
Guillaume, 47, 68

Hall, Tom, 14, 17
Hardy, Dudley, 85, 97, 105
Harper's Magazine Posters, 233, 235, 237, 241, 245, 247, 249, 251, 253, 255, 257, 259
Haskell, Ernest, 162, 165, 293, 299
Hassall, J., 85, 99, 105
Hazenplug, Frank, 162, 165, 167, 209
Helking, F., 129
Hermann Scherrer, Tailor, 105, 106, 111, 113
Hohenstein, A., 126
Hohlwein, Ludwig, 105, 106, 111, 113, 115, 117, 194
Holland Sketches, 240, 261, 263, 265
Hooper, W. H., 78
Horter, Earl, 14, 17
Hungarian Posters, 129

Ibels, H. G., 67
Inland Printer Covers, 341, 342, 345
Irving, Sir Henry, 84, 91
Italian Posters, 125, 133, 135
Ivory Soap, 180, 185

Jane Avril, 67
Japanese Posters, 130, 143, 145
Jeanne D'Arc, 47, 54, 69
Job Papier a Cigarettes, 22, 34, 39, 53, 54, 63, 67, 73
Johann Ludwig Ranniger & Söhne Handschuhe, 105, 106, 117
Judge Cover, Bohemian Number, 342, 349

Keith & Proctor's Theatrical Posters, 294, 301, 303, 305
Keller, Edgar, 285, 286, 287
King, Hamilton, 4, 209, 286, 289, 291, 293
Klinger, Julius, 106

Lait pur de la Vingeanne, (Frontispiece), 10, 53, 161
Lautrec (See Toulouse-Lautrec)
Léandre, C., 79.
Leslie Carter, 53
Leyendecker, F. X., 165, 179, 180, 341, 342, 343
Leyendecker, J. C., 165, 179, 180, 185, 187, 189, 191, 341, 342, 345, 347, 349
Lippincott's Magazine Posters, 162, 165, 169, 173, 175, 177
Liverpool Art School, 80, 89
Loie Fuller, 22, 26, 34, 35, 279
Lorenzaccio, 53
Lost, 123, 125
Lux Soap, 85, 101

McClure's Magazine Cover, 341, 342, 343
McClure's Magazine Poster, 14, 17

Mabel Berra, 294, 305
Mabel Taliaferro, 293, 299
Mabelle Gilman, 285
Magazins du Louvre, 26
"Marco," 126, 139

MARKINO, YOSHIO, 130, 145
Masque of Love, 95
Mattoloni, G., 126
Maude Adams, 293, 295
MAY, PHIL, 86
MAYER HENRY ("HY"), 209, 281, 283, 285, 286
Medee, 53, 55
MÉTIVET, LUCIEN, 47, 68, 373, 375
Metropolitan Magazine Covers, 325, 327, 329, 330.
MEUNIER, GEORGE, 47, 67, 68, 73, 125
MILLAIS, 79
Miniature Minstrel Mimics, 301
Monaco, Exposition et Concourse, 125, 135
Monte Carlo Girl, 291, 293
MOORE, GUERNSEY, 330, 331, 333, 335, 337, 339, 341
MOOS, G., 106
Moulin Rouge, 26, 285
MUCHA, ALPHONSE, 47, 53, 55, 57, 59, 61, 63, 105, 129
Musée Grévin, 22, 23, 26, 34

NICHOLSON, WILLIAM (See Beggerstaff Brothers)

OBERMEIER, OTTO, 106, 109
Olga Nethersole, 293
Orient Pacific Steamship Co., 86
Ostend-Dover, 125
OWEN, WILL, 85, 101

PAL (See Paléologue)
Palais de Glace, 22, 26, 29, 31, 34, 37
PALÉOLOGUE, PRINCE JEAN, 68, 77, 285, 294, 307
Pall Mall Budget, 85, 86, 103
Pantomimes Lumineuses, 26
PARRISH, MAXFIELD, 165, 179, 181, 183, 333, 341, 351, 352, 353, 355, 357
PARTRIDGE, BERNARD, 86
PAVENTI, M. S., 126
PEARS, CHARLES, 85
PENFIELD, EDWARD, 6, 48, 150, 161, 162, 163, 165, 180, 193, 230-271, 312, 313, 315, 317, 319, 321, 323, 325, 327, 329, 330, 370, 371
PERLEY, M. C. 209, 225
"PETER FOUNTAIN," 330, 333, 341
PETRIDESZ, J., 129
Pierce Arrow, 191, 193, 194, 195, 209, 219, 223, 370, 371, 373
Pierrot, 85, 95
Pink Lady, 286, 289, 293
"P. K. S.," 106, 107
Place Clichy, A la, 68, 75
Portrait Posters, 293, 295, 297, 299
Poster Calendar, 161, 163, 193, 232, 236
PRIVAT-LIVEMONT, 125
Programme Officiel, 129, 141
PRYDE, JAMES (See Beggarstaff Brothers)
PUVIS DE CHAVANNES, 47
PYLE, HOWARD, 341

RAVEN HILL, 86
Red Star Line, 125, 131
Revue Blanche, 67, 71
RHEAD, LOUIS, 165, 171
RIQUER, A. DE, 126
ROERICH, 129
Rogers & Wells, 341, 342, 345
Russian Posters, 129, 130, 141

St. Benno Bier, 106, 109
Salon des Actualities, 243, 269
Salon des Cent, 53, 54, 61, 67
Samaritaine, La, 53, 59
Sarah Bernhardt, 41, 53, 55, 57, 59, 69
Saturday Evening Post Covers, 312, 317, 330, 331, 333, 339, 341, 345
Saxoléine Petroleum, 22, 34, 37, 43
SAYEN, H., 162
SCHEURICH, PAUL, 106
Scribner's Magazine Posters, 13, 15, 179, 183, 193, 194, 197, 207, 286, 352, 369
SEROW, VICTOR, 129
Silhouettes, 267
SIMPSON, J. W., 85, 93
SINET, 68
Sketches, 121, 125, 203
Snow Fantasy, 119

Soul Kiss, The, 283, 285
Spanish Posters, 126, 139
SPEAR, ADRIAN GIL, 209, 223
Spirit Land, 294, 303
Stenciled Calendar, 236, 271
STEINLEN, THÈOPHILE-ALEXANDRE, (Frontispiece), 10, 47, 48, 49, 51, 53, 67, 80, 106, 126, 161, 276, 342, 374, 377, 379
Sumurun, 285
Swiss Posters, 126, 137

Theatre de la Renaissance, 47, 53, 55, 57, 59
Theatre de L'Opera, Carnaval, 27

Theatrical Posters, 11, 23, 27, 35, 49, 55, 57, 59, 65, 69, 77, 91, 97, 99, 141, 143, 277, 281, 283, 287, 289, 295, 297, 299, 301, 303, 305, 307
Third Annual Exhibition of Advertising Art, 208, 209
TILT, CLARENCE, 277, 279, 280, 285, 286
TIPPEL, GEORGE, 119

Tosca, 126
TOULOUSE-LAUTREC, HENRI DE, 47, 54, 65, 66, 67
TOYÓKUNI, 130, 143
TREIDLER, ADOLPH, 165, 209, 213, 215, 217, 219, 221, 352, 359, 363

UTRILLO, M., 126

Valeska Suratt, 68, 285, 294, 307
Vanderbilt Cup Race, 166, 227
VASZARY, I. DE, 129
Victor Bicycles, 159, 162
VIERGE, 47
VIOLLET-LE-DUC, 47
VIOLLIER, M. G., 126

WALKER, FREDERICK, 78, 79
WEISGERBER, 106
WILDHACK, ROBERT J., 13, 15, 165, 193, 194, 195, 197, 199, 201, 203, 210, 240, 286, 352, 361, 369
WILLETTE, 47, 79
WITZEL, R., 106
Woman in White, 78, 79
WRONBEL, 126

XANDARO, J., 126

Yellow Book, 83.
Yellowstone Park, 106
Yvette Guilbert, 10, 11, 22, 34, 48, 49, 53, 66, 67

MAY 23 1912

APR 3 1995

MAY 28 2002

NC 1810 P75

NC1810.P75
Posters

3 0629 0088396 7

NC
1810
P75